

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Old Town Historic District

other names/site number N/A

2. Location

street & number See Continuation Sheet

not for publication N/A

city or town Selma

vicinity N/A

state Alabama

code AL

county Dallas

code 047

zip code 36701

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant

nationally  statewide  locally. (See continuation sheet for additional comments.)

Erin Smith Brown  
Signature of certifying official/Title

September 29, 2003  
Date

State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See Continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet

determined eligible for the National Register.

See continuation sheet

determined not eligible for the National Register

removed from the National Register.

other,

(explain:)

Signature of the Keeper

Date of Action

Edson R. Beall 11/15/03

Old Town Historic District  
Name of Property

Dallas Co. AL  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

**Category of Property**  
(Check only one box)

**Number of Resources within Property**  
(Do not include previously listed resources in count)

- private
- public-local
- public-State
- public-Federal
- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
510	111	buildings
1		sites
		structures
2		objects
513	111	Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)

**Number of Contributing resources previously listed in the National Register**

N/A

5

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structures

DOMESTIC/hotel

FUNERARY/cemetery

COMMERCE/business

COMMERCE/department store

COMMERCE/auto showroom

(See Continuation Sheet)

**Current Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

COMMERCE/business

COMMERCE/professional

RELIGION/church school

DOMESTIC/multi-dwelling

COMMERCE/restaurant

DOMESTIC/secondary structures

FUNERARY/cemetery (See Continuation Sheet)

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Modern Movement: Art Deco

Late 19<sup>th</sup> & Early 20<sup>th</sup> Century. Movements:  
Craftsman  
Prairie School

Late 19<sup>th</sup> & 20<sup>th</sup> Century Revivals:  
Collegiate Gothic  
Colonial Revival  
Gothic Revival  
Neo-Classical Revival  
Tudor Revival

(See continuation sheet)

**Materials**

(Enter categories from instructions)

foundation BRICK, STONE, CONCRETE

walls WOOD: Weatherboard, Shingle

BRICK, STONE: Sandstone, Granite, Limestone, Marble

GLASS, SYNTHETICS: Vinyl, METAL: Aluminum, ASBESTOS, CONCRETE, TERRA COTTA

roof ASPHALT, METAL: tin, copper, ASBESTOS, CERAMIC TILE, SLATE

other METAL: Cast iron

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheet

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations** N/A  
(Mark "x" in all boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** moved from its original location.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 year of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

- Industry \_\_\_\_\_
- Architecture \_\_\_\_\_
- Commerce \_\_\_\_\_
- Politics \_\_\_\_\_
- Ethnic Heritage \_\_\_\_\_
- Education \_\_\_\_\_
- Transportation \_\_\_\_\_

**Period of Significance**

1825; 1829; 1830; 1833; 1837; 1839-1952

**Significant Dates**

N/A

**Significant Person**

(complete if Criterion B is marked)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Upjohn, R.; Upjohn, R. M.; Lee, Thomas Helm; Potter, Edward T.; Mullen, Andrew Jackson; Barber, George F. Wilson, George

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography** See Continuation Sheet

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):** N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository: \_\_\_\_\_

Old Town Historic District  
Name of Property

Dallas Co., AL  
County and State

## 10. Geographical Data

**Acreege of Property** Approximately 81 acres

### UTM References

(place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>497180</u>	<u>35826280</u>	3	<u>16</u>	<u>498380</u>	<u>3585460</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>498040</u>	<u>3586200</u>	4	<u>16</u>	<u>498100</u>	<u>3585200</u>

X See continuation sheet

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title Susan A. Besser, preservation consultant: Christy Anderson, AHC Reviewer  
organization Franklin Preservation Group date September 29, 2001  
street & number 252 Fourth Avenue South telephone 615-790-6457  
city or town Franklin state TN zip code 37064

### Additional Documentation

submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 Or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

(Check with the SHPO) or FPO for any additional items

## Property Owner

(Complete this item at the request of SHPO or FPO.)

name Multiple owners (more than 50)  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state TN zip code \_\_\_\_\_

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National Register of Historic Places  
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Old Town Historic District, Selma  
Dallas County, AL

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**OLD TOWN HISTORIC DISTRICT STREET ADDRESSES**

Abbott—708, 709, 712, 713, 808, 811, 812, end

Alabama—504, 508, 510, 518, 520, 522, 524, 526-528, 600, 603, 604, 608, 612, 613, 614, 618, 619, 622, 626, 627, 630, 700, 701, 704, 705, 706, 711, 718, 720, 723, 724, 800, 801, 808, 816, 900, 902, 910, 910, 910, 1001, 1006, 100-1009, 1011, 110-1114, 1113, 1115, 1116, 1118, 1119, 1205, 1207, 1208, 1211, 1212, 1215, 1216-1218, 1217, 1219, 1221, 1223, 1300, end

Arsenal—701, 707, 711, 712, 715, 719, 720, 722-724, 723, 725, 812, 813, 815, 816, 817, end

Broad—2, 4, 5, 6, 8-12, 9, 14, 17-19, 21, 22-24, 23, 25, 26, 28, 30, 100, 101, 105-107, 106-108, 109, 110, 111, 112, 113, 114, 116-120, 121-123, 124-126, 125-127, 128, 129, 130, 132, 133, 210, 207, 209, 211-213, 215, 217, 222, 300, 301, 308, 310, 403, 417, 420, 423, 434, 437, 440, 503, 514, 515, 524, 532, 535, 537, 602, 610 611, 617, 706, 707, 719-721, 807, end

Church—1, 3, 22, 21-23, 24, 100, 101, 108, 209, 210, 214, 217, 308, 309, 328, 327, 331, 400, 401, 406, 410, 411, 416, 422, 423, 429, 431, 432, 500, 501, 510, 512, 513, 519, 520, 601, 602, 609, 612, 614, 619, 620, 626, 627, 702, 703, 707, 708, 712, 713, 801, 901, 900-907, 907, end

Dallas—310, 312, 400, 406, 408, 413, 500, 504, 506, 509, 519, 520, 600, 601, 607, 614, 615, 618, 619, 625, 631, 700, 701, 705, 707-709, 710, 715, 716, 721, 722, 725, 726, 729, 730, 731, 801, 804, 807, 808, 809, 1107, 1127, 1206, end

Franklin—15, 16, 23-29, 115, 116, 120, 210, 212, 214, 216, 222, 230, 302, 310, 312, 316, 708, 711, 717, 718, 800, 804, end

Furniss—501, 502, 506, 507, 512, 518, 522, 526, 602, 605, 607, 708, 813, 814, 812, 1011, end

Green—119, end

Jeff Davis—625, 627, 700, 720, 910, 1004, end

Lamar Avenue—500, 503, 504, 508, 514, 515, 517, 518, 519, 521, 527, end

Lapsley Street—203, 213, 219, 307, 309, 319, 321, 330, 403, 411, 417, 420, 422, 423, 427, 428, 436, 439, 500, 508, 509, 512, 517, 521, 605, 610, end

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Dallas County, AL

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Lauderdale Street—3, 9, 12, 13, 30, 105, 112-114, 116-118, 120, 210, 218; 219, 325, 400, 401, 407, 412, 413, 418, 429, 430, 436, 500, 505, 506, 513, 518, 519, 601, 609, 614, 618, 619, 620, 622, 625, 700, 701, 801, 802, 901, end

Mabry—1, 7, 9, 11, 25, 114, 116, 117, 216, 320, 321, 326, 329, 330, 403, 409, 410, 415, 423, 430, 431, 500, 506, 508, 515, 520, 530, 601, 604, 610, 611, 620, 621, 623, 628, 704, 710, 713, 700 Block, 720, 802, 811, 814, 900, 901, 906, 911, end

McLeod—604, 606, 608, 622, 712, 713, end

Parkman—411, 509, 510, 513, 609, 610, 613, 614, 618-620, 619, 701, 709, 715, 721, 714, 724, 728, 800, 801, 804, 809, end

Pettus—205, 209, 211, 212, 213, 214, 217A-217B, end

Selma—307, 313, 319, 401, 405, 500, 506, 508, 510, 511, 513, 514, 518, 520, 521, 601, 602, 607, 610, 613, 616, 620, 623, 626, 701, 702, 704, 707, 713, 717, 720, 728, 730, 732, 803, 807, 811, 812, 816, 901, 812, 1000, 1103, 1106, 1108, 1114, 1207, 1208, 1209, 1212, 1216, 1300, 1303, 1315, 1318, end

Tremont—408, 413, 414, 418, 428, 429, 430, 501, 509, 510, 517, 520, 526, 530, 600, 604, 606, 609, 618, 620, 629, 630, 700, 703, 706, 709, 719, 720, 800, 801, 809, 900, end

Union—1, 2 4, 8, 10, 14, 15, 109, 118, 218, 318, 322, 329, 402, 403, 405, 406-408, 407, 412, 415, 418, 423 424, 428, 431, 434, 500, 503, 506, 507, 511, 512 607, 615, 618, 621, 622, 626, 632, 715, 726, end

Washington—7-9, 11, 19, 20, 24, 100, 102, 103-105, 118, 120, 124, 126, 128, 211, 212, 298, 300, 309, 400, 444, 509, 528, 534, 536, 538, 600, 601, 601 rear, 704, end

Water—500, 500 rear, 501, 505, 514, 516, 518, 523, 527, 902, 905, 907, 910, 1119, 1119A, 1121, 1123, 1125, end

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Old Town Historic District, Selma  
Dallas County, AL

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5. Classification

This submission for the Old Town Historic District is intended to replace and supercede all previous submissions for the district. The original district, listed in 1978, does not contain a resource inventory or a resource count for contributing and non-contributing buildings. Therefore the current count of resources reflected in Section 5 includes all resources in the district, included those listed as part of the district, as they were resurveyed and updated as part of this project.

6. Functional Use

GOVERNMENT/county courthouse  
GOVERNMENT/federal courthouse  
GOVERNMENT/city hall  
RELIGION/religious  
RELIGION/church-related residence  
RECREATION AND CULTURE/theater  
SOCIAL/meeting hall  
EDUCATION/school  
EDUCATION/library

RECREATION AND CULTURE/museum  
GOVERNMENT/county courthouse  
GOVERNMENT/federal courthouse  
GOVERNMENT/correctional facility  
RELIGION/religious  
GOVERNMENT/municipal building  
RECREATION AND CULTURE/theater  
VACANT  
DOMESTIC/multi-dwelling  
EDUCATION/education-related  
VACANT

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Old Town Historic District, Selma  
Dallas County, AL

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## 7. Architectural Classification

Late Victorian:  
High Victorian Gothic  
Italianate  
Queen Anne  
Romanesque Revival  
Renaissance Revival

Mid-19<sup>th</sup> Century: Greek Revival

Early Republic: Federal

Other:  
Minimal Traditional  
Ranch  
Shotgun

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Old Town Historic District, Selma  
Dallas County, AL

## 7. Narrative Description

Old Town Historic District consists of all or part of sixty-nine blocks in the city of Selma. Ice House Historic District abuts Old Town Historic District on the west. Running the length of Lapsley Street from Furniss to Dallas where the district incorporates specific houses as noted on the map, incorporating Live Oak Cemetery on the west. The boundary continues west south of Old Live Oak Cemetery continuing along Lapsley and abuts to Riverview Historic District. The Alabama River forms the border on the south up to Church Street where the north side of Water Avenue Historic District begins becomes the southern boundary. The eastern boundary along Franklin Street is irregular, conforming to the greatest concentrations of contributing sources. The north boundary is Jeff Davis Avenue from Union to Broad Street. East of Broad the north boundary is irregular conforming to the concentration of contributing resources.

Old Town Historic District encompasses the buildings that were central to the early development of Selma and the downtown commercial center that is included in this District. The Battle of Selma, April 2, 1865, spelled destruction for the Broad Street commercial buildings and two-thirds of the ante-bellum homes, however, some of the larger homes were used as hospitals or housed Union officers during the occupation of Selma and thus were spared. Public buildings, such as the Greek Revival Dallas County Courthouse/Selma Historic and Civic Building, now the Joseph Smitherman Building, remain. Following Reconstruction, Selma experienced the rebuilding of the city, and the time period of 1880-1920 is significant in the development of the downtown business district. While residential construction only stagnated during and immediately after the Civil War, the residential areas experienced a building boom during the time period 1890-1940.

Selma commercial architecture represents a time line in the evolution of storefronts. The architectural character of Broad Street is in the prevailing Italianate of most commercial 19<sup>th</sup> century districts. However, a fine Gothic Revival commercial building is located at the corner of Broad and Alabama (100). There are commercial buildings that retain the historic wood storefronts, two of these are 4 Broad Street (87) and 6 Broad Street (89). The storefront of 4 Broad Street has central recessed double doors flanked by glass on wood bulkhead. The use of three pairs double doors on the historic storefront of 6 Broad places the building as one of the older structures on Broad Street. The transom incorporated into a cast iron supported storefront is indicative of the 1880s era and is evident on 106-108 Broad Street and 110 Broad Street. The cast iron storefront allows for large expanses of glass. A variation of the storefront with a central entrance flanked by oblique windows flanking the entrance is illustrated by 28 Broad Street (99) and was prevalent in the 1870-1880 period. Kayser's, 211-213 Broad Street illustrates the enframed window wall type of brick and stone and displays prismatic glass pane transom. A fine contributing building to Broad Street is the S. H. Kress Building 121-123 Broad Street (112). A local merchant is currently renovating the magnificent Art Deco façade of windows enframed in yellow brick and terra cotta decorative tiles.

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Old Town Historic District, Selma  
Dallas County, AL

The primary arteries of Selma, which are four lanes each, are Broad Street, which runs south to north, and Dallas Avenue, east to west. Broad Street architecture forms the commercial district base in Old Town Historic District. The architectural styles encompass Italianate, Renaissance Revival, Art Deco and Gothic Revival. Within the first block of Broad Street at the corner on the east side is a two-part commercial block building (2 Broad Street 86) consisting of a three-story Italianate at the corner that has been modified with stucco. An important gabled façade, with an arcaded corbel table, at 8-12 Broad Street (90) has been stabilized with the aid of funds from the Alabama Historical Commission with the intention of building a parking garage behind the façade in the future. Although, technically not a building, the façade is contributing to the continuity of the streetscape and should be considered a contributing feature of the first block of Broad Street.

A number of buildings, which are not technically considered contributing at the time of the survey, are excellent candidates for contributing status when the non-historic material covering the façade is removed. An excellent example of this is Teppers, 25 Broad Street (97), a five-story stone building. Dating to the 1850s Teppers was originally two structures built by Colonel Goldsby, c. 1850. In the aftermath of the Battle of Selma the floor and roof were destroyed and subsequently rebuilt in 1868. The two buildings were combined and a new façade was added for Abraham Oberndorf in 1904. The building was purchased by Max and Ben Tepper and served Selma as Tepper Bros. Mercantile Company from 1904 until 1967.

One of the main plantations in Selma was the Wesley Plattenberg plantation. (NRHP 2/3/93). The primary dwelling and servants' quarters for this house are located on Washington Street. The plantation encompassed 1,600 acres with the property bordering what is now Summerfield Road, which is in the northeast portion of Selma. The primary residences of several plantations and small farms were spared in the Battle of Selma. Interspersed within the city are these magnificent residences such as the Greek Revival raised cottage known as the Philpot House, 603 Alabama (7). Greek Revival examples such as John Tyler Morgan House at 719 Tremont (538), Lee-Bender-Butler House on Church Street (172), Sturdivant Hall, also known as Watts-Parkman-Gillman House (413), designed by Thomas Helm Lee, at 713 Mabry Street, Riggs-Morgan House, 816 Alabama Avenue (42) remain.

The location of Selma on the high bluffs of the Alabama River provided a natural setting for a town whose market economy relied on the cotton plantations. Consequently the city grew from south to north with the greatest concentration of residences bordered on the west by Lapsley running south to Alabama up to the Farmers Cotton Ware House Co. and north to First (McLeod) and then north to Jeff Davis Avenue. From Jeff Davis Avenue the town in 1898 developed east to Franklin Street, south to Selma, east to Sylvan (Martin Luther King) and then south to the Alabama River.

A number of important residential streets run south to north. These streets include Lauderdale Street that is primarily a residential street with the earliest house in Selma, dating from c. 1825 Hobbs House (347), 401

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Lauderdale Street. Along this street that is shaded with live oaks and magnolias are houses from the Italianate period, Greek Revival period, Colonial Revival period, high style houses from the Queen Anne era, and one of the few Tudor Revival houses in Selma. Church Street is primarily a residential street that has many high style Queen Anne houses in brick and frame. A notable Queen Anne house is Churchview, 327 Church Street (168) with its unique urn-shaped columns. Ante-bellum houses such as the Greek Revival Lee-Bender-Butler House (172), 401 Church Street, and Classical Revival Houses such as Ashford House (197), 627 Church Street surrounded by mature magnolias and live oak lend a sense of permanence and grace to this street.

Tremont Street runs north from Parkman to Jeff Davis and is important to the development of Selma. Within this Street are homes in the Victorian era, such as the Italianate Woolsey-Craig-King House (513), 413 Tremont House, Strother House (521), 510 Tremont, a high style Queen Anne with double tiered turreted porch, and Kelso Cottage (520), 509 Tremont Street, a raised cottage in the Italianate vernacular.

Sturdivant Hall (413) at 713 Mabry Street is the finest ante-bellum house in the area and was outside the city limits until the early twentieth century. Examples of other ante-bellum houses include Phillips-Hobbs-Joyce House, 329 Mabry and Swift-Gamble House (390), 410 Mabry Street.

Selma's Jewish population worked primarily as merchants and had a large contingent in the area. The Romanesque Revival Synagogue was, as the custom for Orthodox Jews, located in a predominantly residential area within walking distance of their homes. The north end of Broad Street was once populated by many late Victorian houses and early twentieth century houses and is in close proximity to the Miskan Israel Synagogue (138), 503 Broad Street. From 1900 to 1950 Broad Street became a mixed use area and the large Victorian and twentieth century revival houses were sold and demolished to allow for transportation needs such as the gasoline station at Broad and Jeff Davis (293) and the Trailways Bus Station (135) on Broad. In 1925 the Paul M. Grist YMCA (142) was built on the corner of Furniss and Broad and this contributed to the transformation from its residential character to a mixed-use character.

The area north of Furniss developed in the late nineteenth and early twentieth century as is reflected in the architectural character. On Lauderdale Street, Craftsman and Tudor Revival houses were built on the east side of the street. The north end of Church Street is characterized by Queen Anne influenced houses. These dwellings with polygonal facades and gable ends are enclosed in pent roofs but exhibit little of the spindlework prevalent in gable-front-and-wing cottages on the east side of Mabry Street (416, 418, 421) and hip roof with gable front on Union Street (577, 579, 580, 581). Of the 42 houses on Mabry Street, 15 are of the Queen Anne style. Consulting Sanborn maps of the area it is apparent that the area was fully developed in 1898 with Queen Anne and Colonial Revival built on land that was formerly associated with ante-bellum houses or left vacant after the Civil War. In the residential area there is preponderance of the high style and vernacular Queen Anne style and Colonial Revival style. This style nationally was the dominant style from 1890 to 1910. According to Sanborn Maps for the area from 1898 through 1907 Selmians particularly

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favored this style. The footprints of the dwellings indicate the irregular shape and wraparound porches of the Queen Anne vernacular. Alabama Avenue was developed in the late nineteenth century with predominantly Queen Anne residences and a magnificent Gothic Revival dwelling, Keith House at 711 Alabama Avenue (34). West of Union smaller working class houses were built early in the twentieth century either in the Craftsman style or as a shotgun house with a Craftsman porch (9, 10, 11, 12, 13, 14).

The second wave of settlement from 1920-1940 transformed the Farmers Cotton Ware House Co. land into single dwellings, duplexes and middle class apartment buildings at which time Arsenal Place and Mabry Street which runs perpendicular to Arsenal was established as a sought after residential area. The development of Arsenal Place was influenced by the popularity of large apartment buildings that were prevalent in New York and Chicago. Two large two-story apartment complexes Eagles Nest, 707 Arsenal (72) and 722-724 Arsenal (77) were developed and three apartment complexes were built on the first block of Mabry (376, 377, 378).

Selma has imposing worship centers representing the main religious sects, such as Miskan Israel Synagogue, First Baptist Church, First Presbyterian Church, Church Street United Methodist Church, and Church of Christ, Our Lady Queen of Peace Roman Catholic Church, and St. Paul's Episcopal Church (NHRP 3/25/75). The Selma Land Company set aside land for the churches in its town planning and these churches are each distinguished in their own right. Four of the churches are located in what is the center of the town Dallas Avenue and Church Street and Lauderdale Street. The First Baptist Church (343) that faces Dallas Avenue and Lauderdale Street is built in the High Victorian Gothic style or Chateausque. Church Street United Methodist Church (164) at the corner of Dallas Avenue and Church Street is in the Romanesque Revival style. First Presbyterian Church (128) at Broad and Dallas is in the Romanesque Revival style. The pre-eminent firm of Richard Upjohn and R. M. Upjohn in the Gothic Revival manner of English village churches designed St. Paul's Episcopal Church on Lauderdale Street (342). Our Lady Queen of Peace Catholic Church (601), c. 1869, is a Gothic Revival church with a two-story nave.

The Prairie style is evident in dwellings along the east side of Mabry Street and a one residence on Lamar. Although considered an anomaly in the south, apparently, the style made its presence felt in Selma. The wide overhanging eaves, square piers, casement windows and strong horizontal lines are evident in 503 Lamar Avenue (297), 604 Mabry Street (402) and 704 Mabry Street (411).

Dallas Avenue is an eclectic mix of styles interspersed with post 1950 commercial buildings. One of the grandest Queen Anne houses is 730 Dallas Avenue (242), resplendent in shingles and a complex wraparound turreted porch with a triangular pedimented entry portico. The Reese-Hain House (238), c. 1930, of the Renaissance Revival resonates of the classical motifs with its Ionic columns, bowed front and Palladian window. The Georgian Colonial Revival influences are exemplified in the Walker-Plant House (239), c. 1915, with the bow front central bay enriched with full-height Doric pilasters.

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Water Avenue forms the southern boundary for the commercial district. The distinctly commercial character is evidenced on Broad Street to Dallas Avenue, with sections of Washington Street, Church Street, Selma Avenue and Alabama Avenue. Broad Street incorporates the city complex, all constructed in the 1970s. Drawing from local and regional architectural landmarks the buildings feature City Hall with bracketed cornices and tiered galleries Selma-Dallas County Public Library, a raised cottage plan with cast iron circular staircase, and a distinctly Colonial Revival Building for the C. Morgan Convention Center.

Alabama Avenue is the site of the former City Hall c. 1937 (70) and pockets of mid-twentieth century commercial development such as the Selma Steam Laundry (508) and a mechanic shop are located on Franklin Street. A notable apartment building is Georgette Apartments at 718 Alabama Avenue, a symmetrical three bay façade with polygonal bays of Georgian Colonial Revival influences (35). Important buildings in the Renaissance Revival manner such as 1120 Alabama (67) with its dichromatic brickwork and segmental archivolt and Woolworth Building (120) on Broad with its Syrian arches and deft handling of brick and rough cut stone exemplify the handsome details of the period. The warm climate has a distinct effect on the facades of the commercial buildings as many of them have an attached standing seam metal roof canopy with slender cast iron posts.

Within the commercial district is the Federal Courthouse building, the Dallas County Courthouse, and Dallas Academy, the first public school in Selma, Dallas Male and Female Academy, 114 Mabry Street (379) and its successor Dallas Academy (493) on Selma Avenue. The Masonic Institute, now the Joseph T. Smitherman Building started as an educational enterprise. As the population and city limits of Selma grew in the late nineteenth century Baker School, 400 Washington Street was opened in 1890.

Old Town Historic District has a high degree of integrity within the mid-nineteenth century to late Victorian era. Many of the roofs of this time period retain the original standing seam metal roof or pressed metal shingle roofs. Many of the Italianate and Renaissance Revival storefronts in the commercial district retain the original wood storefronts.

Architectural features such as decorative dormers with vents and gable ends with vents are essential in the hot, humid climate of Selma. Many of the nineteenth century homes were built on brick piers that aided in dispersing the humidity away from the interior of the dwelling. Porches are prevalent among the dwellings in the district as a way to shield the dwelling from the sun and provide an outdoor room in the evening. The non-contributing buildings in the district include buildings constructed after 1950, both residential and commercial, and buildings that have been unsympathetically altered. Many of these buildings have lost the character of the period through addition of non-historic materials, additions to front of the buildings or additions of modern wings.

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## Individually Listed National Register Properties in the District

Dallas County Courthouse/Selma Historic and Civic Building (6/20/75)  
John Tyler Morgan House (9/27/72)  
Wesley Plattenburg House (2/3/93)  
Saint Paul's Episcopal Church (3/25/75)  
Sturdivant Hall (1/18/73)

## Archeological Component

Although no formal archaeological survey has been made of this district area, the potential for subsurface remains is good. Buried portions may contain significant information that may be useful in interpreting the entire area.

## Inventory

Information for the inventory was compiled from historic research and field surveys by Susan A. Besser, preservation consultant. During 2001 Ms. Besser did a thorough survey of the entire district, photographing and describing both the contributing and non-contributing buildings. Support buildings were not counted separately in the inventory unless the associated main house no longer exists and/or the ancillary structure is a major one that has retained its own significance. Most construction dates are circa, based on period of development of the particular street on, which is located, and the architectural characteristics of the building. In the cases of exact dates, they were obtained by tax work and local historical sources. Houses with names refer to first occupants or early prominent residents.

## Inventory Key

Each property description begins with an inventory number (these run upward sequentially), then features the name of the house or business, then the street address, then the date, architectural style, architectural description, frame and roll number of the photograph depicting the property in the files of the Alabama Historical Commission, and last "C" for contributing and "NC" for non-contributing.

- 1 708 Abbott Avenue, c. 1880. One-story, four bay façade, double-pen, weatherboard, side gable, windows 6/6 with louvered shutters, full-width integral shed roof porch with tapered porch columns, louvered weather door entrances, pilasters define corners, brick foundation. 10 15 C
- 2 709 Abbott Avenue, c. 1910. Queen Anne. One-story, four bay façade, gable-front form, frame, full-

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- width porch with beaded spindlework frieze, turned columns with bracket capitals, cutaway bay to west, paneled door entry surmounted by transom, windows 4/4. 7 15 C
- 3 712 Abbott Avenue, c. 1940. One-story, three-bay facade, vinyl siding, hip roof, windows 4/4, entrance oval glass within paneled wood door c. 1995, metal fluted columns on brick piers support front gable entry porch, brick foundation. 9 15 NC
- 4 713 Abbott Avenue, c. 1890. One-story, four bay façade, pyramidal form, frame, overhanging eaves have exposed rafters, tapered columns on brick piers support full-width integral Craftsman porch c. 1920, entrance single wood door with glazing and transom, original screen doors, windows 4/4, interior stucco chimney with arched hood, brick pier with brick infill foundation. 8 15 C
- 5 808 Abbott Avenue, c. 1900. Queen Anne. One-story, five bay façade, vinyl siding, windows 2/2, attached inset Craftsman porch, c. 1920, with square columns on brick piers, wood door with multi-pane glass and transom, vergeboards, variegated shingles on gable end, hip roof with cross gables, brick foundation, garage rear. 15 7 C
- 6 811 Abbott Avenue, c. 1890. One-story, three bay façade, frame, hip roof with cross gables of standing seam sheet metal, windows 2/2, wood door with etched glazing and transom, cutaway bay with clipped roof and imbricated shingles, polygonal bay with conical roof, attached entry porch with spindlework balustrade, turned columns and spindlework frieze, interior stucco chimney, brick foundation. 18 7 C
- 7 812 Abbott Avenue, c. 1900. Two-story, two bay façade, hipped roof with cross gables of pressed metal shingles, frame, weatherboard façade, composite elevations, full-width hip roof porch with triangular pedimented entry with Doric columns, wood paneled entry with transoms, windows 2/1, cutaway bays with 1/1 windows, pent roof enclosed gable end with imbricated shingles, one interior brick chimney, brick foundation with stucco. 17 7 C

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- 8 504 Alabama Avenue, c. 1910. Craftsman. One-story, four bay façade, hip roof with front gable, beaded weatherboard, tapered columns on brick piers support full-width integral porch, solid brick balustrade, wood door with glazing, windows 2/2 and 4/4, triangular knee braces, one interior brick chimney, brick pier foundation. 28 12 C
- 9 508 Alabama Avenue, c. 1910. Craftsman. One-story, three bay façade, gable front, drop siding, wood door with glazing and transom, tapered columns on solid brick balustrade support integral full-width front gable porch, partially enclosed, triangular knee braces, windows 2/2, brick pier with brick infill foundation. 29 12 C
- 10 510 Alabama Avenue, c. 1910. Craftsman. One-story, three bay façade, frame, hip roof with front gable porch supported by tapered columns on stucco piers, two entrances wood door with glazing with transom, windows 2/2, brick foundation with stucco. 5 10 C
- 11 518 Alabama Avenue, c. 1920. Craftsman. One-story, two bay façade, frame, gable roof of pressed metal shingles, full-width porch with tapered columns on brick piers, solid balustrade of concrete block, c. 1950, multi-pane entrance door, windows 6/1, two interior brick chimneys, brick foundation. 6 10 C
- 12 520 Alabama Avenue, c. 1920. Shotgun form with Craftsman porch. One-story, two bay façade, frame, gable roof of pressed metal shingles, full-width shed roof porch with tapered columns on brick piers, wood door entrance, windows 6/6, lateral wing with drop siding c. 1940, interior stucco chimney, brick foundation. 8 10 C
- 13 522 Alabama Avenue, c. 1910. Shotgun form with Craftsman porch. One-story, two bay façade, frame, gable roof of pressed metal shingles, full-width porch with tapered columns on brick piers, louvered weather door, windows 6/1, side porch enclosed c. 1950, interior brick chimney, brick foundation. 9 10 C
- 14 524 Alabama Avenue, c. 1920. Craftsman. One-story, two bay façade, multi-dwelling, frame, multi-gable roof, full-width flat roof porch of standing seam metal with porte coche're with tapered columns set on brick piers, solid brick balustrade, entrance wood door with glazing and transom, windows 2/2, three interior brick chimneys, angled bay with seam metal roof on west elevation, brick foundation. 10 10 C

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- 15 526-528 Alabama Avenue, c. 1900. Two-story, two bay façade, multi-dwelling altered from original configuration, brick veneer first story, recessed entrance, fixed pane windows, second story vinyl siding, hip roof of standing seam metal, interior stucco chimney. 11 10 NC
- 16 600 Alabama Avenue, c. 1900. Two-story, three bay façade, hip roof, vinyl siding, square columns and simple balustrade support shed-roof porch, six-panel door, tripartite window 2/2 and 4/4, square bay, brick pier foundation, porch foundation replaced with continuous brick foundation. 8 12 C
- 17 Philpot-Walker House, 603 Alabama Avenue, c. 1852. Greek Revival. Raised cottage, one-story, three bay façade, full-width hip roof porch with square columns, a wrought iron balustrade, hip roof of standing seam metal, flush board on façade, double two-panel doors with transom and sidelights, windows 6/6, segmental arched openings of raised basement reveal multi-pane casement windows, four interior end brick chimneys with chimney pots, brick foundation. 9 12 C
- 18 604 Alabama Avenue, c. 1910. Queen Anne. One-story, four bay façade, gable roof of pressed metal shingles, asbestos siding, flat roof Craftsman era porch with tapered columns on brick piers c. 1920. Multi-pane entrance with transom, front gable bay with cutaway bays, windows 1/1, brick foundation. 7 12 C
- 19 608 Alabama Avenue, c. 1880. Queen Anne. One-story, four bay façade, frame, hip roof with cross gables, screened inset porch with spindlework frieze and turned columns with bracket capitals, front gabled bay with cutaways bays with corner brackets, gable ends have enriched with variegated shingles, pent roof encloses gable, windows 2/2 with shutters, wood door with sidelights and transom, two interior brick chimneys with corbeling, brick pier foundation. 6 12 C
- 20 612 Alabama Avenue, c. 1890. Queen Anne. One-story, three bay façade, frame, hip roof with cross gable, hip roof with cross gable, double doors with glazing and transom flanked by paneled stiles, shed roof porch with spindlework frieze, turned columns with bracket capitals, flat-cut balustrade, variegated shingles enrich cross gable, brick pier foundation with infill, shed rear. 5 12 C
- 21 613 Alabama Avenue, c. 1875. Queen Anne and Stick. One-story, four bay façade, frame, hip roof with cross of gables, gable front bay with cutaway bays, applied stickwork enriches frieze and balustrade, fish scale shingles enrich gable end, attached hip roof porch with turned columns, wood entrance door with glazing surmounted by transom, three interior brick chimneys, brick foundation. 33 13 C

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- 22 614 Alabama Avenue, c. 1900. Queen Anne. Two-and-one-half story, hip roof with cross gables, frame, beaded weatherboard on first story façade, spindlework frieze on main wraparound porch and second story balconies, columns set on brick piers, double doors with glazing and transom, windows 1/1, front gable with cutaway bays, gable end enrich with imbricated shingles and multi-pane stained glass window, brick foundation. 4 12 C
- 23 618 Alabama Avenue, c. 1910. Queen Anne. One-story, three bay façade, frame, side gable of standing seam metal with centered front gable with scroll-sawn vergeboard, bracketed cornice, central entry portico with triangular pedimented roof supported by square columns replaced original turned columns, wood door with glazing flanked by sidelights, windows 6/6 with shutters, ell addition c. 1930, one interior brick chimney, brick pier foundation. 3 12 C
- 24 619 Alabama Avenue, c. 1900. Queen Anne. One-story, five bay façade, frame, side gable with centered gable roof of pressed metal shingles, windows 6/6, double door with full glazing surmounted by transom, gable end enriched with fish scale shingles, full-width shed roof porch with flat-cut balustrade, columns on wood piers and bracket capitals, three interior brick chimneys, foundation covered with concrete. 34 13 C
- 25 622 Alabama Avenue, c. 1900. Queen Anne. One-story, four bay façade, gable-front-and-wing, front gable with cutaways bays, windows 2/2, fish scale shingles embellish gable end, gable roof of pressed metal shingles, wood door with glazing, transom and paneled stiles, Craftsman era shed roof porch c. 1920 with tapered columns on brick piers and solid brick balustrade, three interior stucco chimneys. 2 12 C
- 26 626 Alabama Avenue, c. 1900. One-story, three bay façade, side gable and center gable, frame, tapered columns on brick piers c 1930 support full width shed roof porch, windows 1/1, original balustrade, wood door with glazing and sidelights and transom, two interior chimneys, brick pier foundation with brick infill. 1 12 C
- 27 Wood House, 627 Alabama Avenue, c. 1850. Italianate. Two-story, I-house, five bay façade, brick, side gable roof of standing seam metal, full-width porch first story and balcony second story with square columns set on wood piers and bracket capitals reflect Italianate era, two interior end chimneys, flat-cut balustrade, double doors with glazing and transom, windows 9/9 first story, windows 9/6 second story, brick pier foundation. 35 13 C

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- 28 630 Alabama Avenue, c. 1865. Greek Revival. One-story, raised cottage, four bay façade, weatherboard, hip roof, full-width hip roof porch with square columns and balustrade, two entrances of six-panel doors, windows 9/9 with shutters, two interior brick chimneys, brick foundation. 36 13 C
- 29 700 Alabama Avenue, c. 1890. Queen Anne with Italianate detailing. One-story, five bay, side gable with center gable of pressed metal shingles, frame, full-width shed roof porch of standing seam metal with connecting arches of scroll-sawn foliate detail, columns on wood piers and bracket capitals, two-panel entrance with glazing surmounted by beveled glass transom, windows full-height 4/4, vergeboard embellishes center gable, bracketed cornice, two interior end chimneys, brick foundation with brick infill. 10 13 C
- 30 701 Alabama Avenue, c. 1890. Queen Anne. One-story, four bay façade, hip roof with cross gable, aluminum siding, gable front enriched with fish scale shingles, entrance with awning, windows 4/4, three interior brick chimneys, brick pier foundation with infill, c. 1990 room added to west enclosing porch. 33 14 C
- 31 704 Alabama Avenue, c. 1890. Queen Anne with Italianate detailing. One-story, five bay, side gable with center gable of standing seam metal, frame, full-width shed roof porch of standing seam metal with connecting arches of scroll-sawn foliate detail, columns on wood piers and bracket capitals, two-panel entrance with double arched glazing surmounted by beveled glass transom, windows full-height 4/4, windows to west converted to door c. 1930, vergeboard embellishes center gable, bracketed cornice, two interior end chimneys, brick foundation with brick infill. 9 13 C
- 32 705 Alabama Avenue, c. 1900. Queen Anne. One-story, gable-front-and-wing, three bay façade, frame, gable roof of pressed metal shingles, gable front with cutaway bays and gable end detailed with variegated shingles, attached inset porch with square columns and turned balusters c. 1990, three-panel door with three-pane glazing, windows 2/2, one interior brick chimney, brick foundation. 34 14 C
- 33 Stack Building, 706 Alabama Avenue, c. 1965. One-story commercial building, flat roof, brick veneer, reveals of stack bond brick, glass block with geometric design, primary entrance plate glass door, cantilevered roof. 8 13 NC

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- 34 Keith House, 711 Alabama Avenue, c. 1884. Gothic Revival. Two-story, four bay façade, L-plan, board-and-batten with cusp detail, side and front gable roof with pressed metal shingles, intersecting gable with lancet arch with 2/2 window with shutters, gable ends with scroll-sawn vergeboard, inset porch with braced arches enriched with bracket capitals and modified cluster columns, Tudor arch entrance features wood door with stained glass, surmounted by arched transom and sidelights of stained glass, Tudor arch windows 2/2 with arched shutters and full-height 2/2 Tudor arch windows first story, lancet arch 2/2 windows second story, one-story lateral wing west with triple window with flattened arch, two interior stucco, chimneys brick foundation, carriage house rear. 35 14 C
- 35 Georgette Apartments, 718 Alabama Avenue, c. 1910. Renaissance Revival. Three-story, brick veneer, polygonal bays with corner quoins of stone, bays splay to entrance with sidelights and transom, windows 1/1 with stone lintels, parapet wall conceals flat roof, egg-and-dart molding enriches cornice, flat roof porch with metal columns, c. 1980. 7 13 C
- 36 720 Alabama Avenue, c. 1994. One-story commercial building, stucco, flat roof, nine bay façade, recessed entries with segmental arches with double doors with sidelights and transom, window bays of blind segmental arches and fixed windows, interplay of projecting and recessed bays, double band molding and cornice. 6 13 NC
- 37 United States Post Office, 723 Alabama Avenue, c. 1961. One-story brick commercial building with flat roof, inset has full glazing and double plate glass doors on north façade and east elevation, canopy on façade and east elevation supported by metal posts, metal soffit above canopy. 36 14 NC
- 38 724 Alabama Avenue, c. 1920. Two-story, low-pitched hip roof with cross gable, foursquare variation, oversized brick covered with stucco first story, stucco second story, piers support flat roof porch enclosed with metal casement windows c. 1940, paneled door entrance faces east, bank of wood casement windows with transoms, triangular knee braces and exposed rafter tails enrich eaves, garage rear. 5 13 C
- 39 800 Alabama Avenue, c. 1900. One-story, three bay façade, hip roof, gable front wing, frame, classical columns c. 1900 support hip roof porch, double doors with glazing surmounted by transom and flanked by paneled stiles, windows 4/4. brick pier foundation with brick infill. 4 13 C
- 40 801 Alabama Avenue, c. 1977. Colonial Revival. Two-story, three bay façade, commercial brick building, flat roof with parapet. Denticulated cornice, brick arches enframe first story windows fenestration of fixed multi-pane windows and two entrances, one double door with multi-panes and one single door with sidelights, windows of second story 9/12, slender columns support balcony, wrought iron balustrade and supports support flat roof of balcony. 1 13 NC

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- 41 808 Alabama Avenue, c. 1920. Craftsman. One-story, five bay façade, frame, hip roof, partial width porch with front gable enclosed by pent roof supported by tapered columns set on brick piers, solid brick balustrade, windows 1/1, entrance with sidelights and transom, brick foundation. 3 13 C
- 42 Riggs-Morgan House, 816 Alabama Avenue, c. 1843. Greek Revival. One-story, spraddle roof form, four bay façade, side gable roof and stepped parapet walls. Windows 9/9. Full-width porch with square Doric and Doric pilasters at façade, two entrances louvered weather doors surmounted by stone lintels, brick foundation. 2 13 C
- 43 900 Alabama Avenue, c. 1880. Two-story, three bay façade, side hall plan, brick, hip roof building, two-story gallery on brick piers, double door entrance with segmental arch transom, windows segmental arch 4/4, four-panel door with segmental arch transom second story, wide overhanging eaves with modillioned and denticulated cornice, two interior stucco chimneys. 26 19 C
- 44 902 Alabama Avenue, c. 1900. Two-story, three bay façade, brick building, flat roof with shaped parapet, recessed double door entrance with transom to east, brick arch with label stops frames entrance, windows 2/2 with arched lintel and radiating brick voissours, lintel course second story, shaped parapet, stone coping. 27 19 C
- 45 Federal Court House, 910 Alabama Avenue, c. 1900. Three-story five bay façade of cut limestone and yellow brick, rusticated limestone first story, double door entrance with segmental arch transom, paired 1/1 windows with transom and flat arch, central bays of paired 1/1 windows with transom, entablature and surmounted by window hood and oculus, stone arches with keystone console, label stop and pilasters, modillioned cornice with balustrade. 28 19 C
- 46 John Tyler Morgan & Edmund Pettus Arch, 910 Alabama Avenue, c. 1915. Limestone arch honoring John Tyler Morgan and Edmund Pettus, segmental arch on paneled columns with denticulated cornice, triglyphs, laurel swag. 35 21 C
- 47 World War I Statue, 910 Alabama Avenue, c. 1925. Commemorative statue to World War I hero Lt. John Tellman Melvin, eagle with anchor, flag draped over pole. 12 23 C
- 48 1001 Alabama Avenue, c. 1890. Two-story, brick, two-part commercial block building, flat roof with parapet, wood door with sidelight at corner entrance, two bays separated by brick piers, fixed glass display windows on brick bulkheads, brick covered with stucco is above display windows and transoms, c. 1950. Segmental arched windows (bricked) second story, relieving arches, second bay with splayed entry. 9 16 C

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- 49 1006 Alabama Avenue, c. 1910. Three-story, enframed window wall, yellow brick laid to create rusticated effect, attached flat roof canopy, double door with splayed entrance, pilasters define entry and enframe multi-pane fixed central window, stone dripcourse, third story fenestration five paired 1/1 windows with continuous lintel and sill, wide overhanging modillioned cornice, parapet wall with stone coping. 25 19 C
- 50 1007-1009 Alabama Avenue, c. 1885. Three-story, two bay façade, two-part commercial block building, cast iron storefront, display windows on brick bulkhead, transoms of stained glass, three entrances replaced with plate glass doors, angled display window with transom, second story fenestration 2/2 windows with stone lintel course with keystone, dogtooth brick pattern between floors, third story fenestration comprised of single and tripartite segmental arch windows, removed. 24 19 C
- 51 1110-1114 Alabama Avenue, c. 1890. Two-story three-bay stucco commercial block building. East bay, display windows on brick bulkhead covered with Carrara glass, wood door with glazing. Transoms four hinged windows. Middle bay Gothic tracery transoms. Display windows with double wood doors with two lights. Second entry, single solid wood door replacing double doors. West bay display windows splaying to double doors with glazing. Second story fenestration indicates window openings with segmental arches and rectangular window with arched lintels with relieving arch. 18 3 C
- 52 1011 Alabama Avenue, c. 1890. One-story, commercial building, stucco, flat roof with triangular pedimented parapet, multi-pane entrance with display windows on brick bulkhead, metal canopy, six-panel door with transom is secondary entrance, two interior chimneys. 23 19 C
- 53 W. M. Hinson Furniture Co., 1113 Alabama Avenue, c. 1916. Three-story enframed window wall. Display windows on two levels surmounted by transoms splay to double doors with glazing. Awning, c. 1950. Second story fenestration 1/1 windows. Stone torus molding. Full entablature with projecting cornice and paired modillions. 19 3 C
- 54 Bendersky Building, 1115 Alabama Avenue, c. 1890. Two-story two-part commercial building. Display windows splay to double door entry with glazing. Carrara glass, black and cream, added, c. 1920-1930. Glass applied creating stepped effect around four metal hopper windows. 20 3 C
- 55 1116 Alabama Avenue, c. 1890. Two-story two-part stucco commercial block. Display windows on brick bulkhead splay to single wood door with glazing. Transom six hinged windows, one covered. Second story fenestration indicates three window openings. 17 3 C

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- 56 1118 Alabama Avenue, c. 1880. Renaissance Revival. Two-story two-bay two-part brick commercial block. Display windows splaying to double original wood doors with glazing. Transom hinged six-light windows, painted. Second story fenestration arched window openings, covered. Pediment has brick corbelling, dentil and shaped parapet with finials. 16 3 C
- 57 1119 Alabama Avenue, c. 1890. Two-story, commercial brick building. Renaissance Revival. Display window on marble bulkhead splaying to off-center entrance. Vertical paneling covers portion of display window area. Original cast iron pilasters intact. Second story has non-historic materials, wood shingles. Cast iron cornice lintels cap second story windows. Arcaded corbel table. 21 3 NC
- 58 1205 Alabama Avenue, c. 1890, c. 1955. One-story, one part commercial block building, plate glass door replaced original single door with transom, display window on brick bulkhead, awning. 8 26 NC
- 59 1207 Alabama Avenue, c. 1890, c. 1955. One-story, one-part commercial block building, metal door replaced original door with transom, display windows on brick bulkhead, display window east altered with air conditioner unit, awning. 9 26 NC
- 60 1208 Alabama Avenue, c. 1900. Two-story two-bay two-part commercial block building. Display windows on brick bulkhead, c. 1950. Double plate glass doors, c. 1950. Second story altered by removing windows. Stepped parapet and arcaded corbel table. 31 3 NC
- 61 1211 Alabama Avenue, c. 1960. One-story commercial block building. Wood front. 26 23 NC
- 62 1212 Alabama Avenue, c. 1900. Two-story two-part commercial block building. Façade altered with paneling on first story and corrugated metal on second story. 30 3 NC
- 63 1215 Alabama Avenue, c. 1940. One-story one-part commercial block building. Display windows on brick bulkhead splay to double plate glass doors enframed with metal. Corbeled brick coping. 26 24 C
- 64 1216-1218 Alabama Avenue, c. 1900. Two-bay one-story commercial building. West bay has display window on drop siding bulkhead, original three-panel wood door with six-lights. East bay has brick piers and display windows on wood bulkhead, double two-panel doors with two lights. Multi-light transom windows surmount display windows. Shed roof porch of standing seam metal, brick parapet with band molding. 29 3 C
- 65 1217 Alabama Avenue, c. 1940. One-story, one bay, one-part commercial block building, wood door with glazing, transom covered, display window on brick bulkhead, parapet wall. 26 25 C

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- 66 1219 Alabama Avenue, c. 1940. One-story, one bay, one-part commercial block building, double plate glass doors with display windows on brick bulkhead, awnings, parapet wall. 26 26 C
- 67 Sullivan Building, 1220 Alabama Avenue, c. 1915. Renaissance Revival. Three-story, commercial brick building. Dichromatic brickwork and multiple brickwork patterns. Display windows on brick bulkhead splay to corner entrance of wood door with glazing. Transom windows surmount display windows. Windows 1/1, arched windows 1/1, tripartite windows 1/1 with segmental archivolt with dentil course. Metal awning, c. 1950. Former headquarters of Student Non-violent Coordinating Committee (SNCC), 1963, Civil Rights Movement. 28 3 C
- 68 1221 Alabama Avenue, c. 1940. One-bay, one-story one-part brick commercial block building, display windows on brick bulkhead splay to double plate glass doors, transoms surmount entry and windows, metal awnings. 26 27 C
- 69 1223 Alabama Avenue, c. 1900, 1940. One-bay, one-story, one part brick commercial block building, display windows on brick sill, original double wood doors, signboard, corbeled brickwork forms coping of parapet, metal awnings, incorporated into one-part commercial block c. 1940. 36 28 C
- 70 City Hall/Cecil C. Jackson Jr. Public Safety Building, 1300 Alabama Avenue, c. 1937. Classical Revival. Three-story, yellow brick with monumental two-story porch with Doric columns and pilasters surmounted by stone balustrade, double door entrance of reflective glass, classical surround with triangular broken pediment, fixed glass windows with stone surround and cornice lintel, fixed glass windows with crossetted surround, parapet wall enrich with fascia and cyma reversa molding, windows replaced c. 1980. Martin Luther King, Jr. imprisoned at this site. 22 19 C
- 71 701 Arsenal Place, c. 1940. Colonial Revival. Two-story, three bay façade, side gable roof, six-panel door with blind wood fanlight, triangular pedimented entry portico with classical columns, banks of casement windows, denticulated cornice and pediment, later wing west with paired casement windows, concrete block foundation, garage rear. 23 13 C
- 72 Eagles Nest, 707 Arsenal Place, c. 1930. Spanish Revival. Two-story multi-dwelling, stucco, shaped parapet wall, colonnaded first story porch of square piers and arcaded second story porch, single arched wood door entrance, windows casement and 6/6 double hung, concrete foundation, two garages rear. 24 13 C

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- 73 711 Arsenal Place, c. 1920. Colonial Revival. One-story, three bay façade, frame, side gable roof, full-width shed roof porch with classical columns, entry portico with arched roof, central entrance multi-pane door with sidelights, full-height windows of 9/9 and 3/3, one exterior end chimney, brick foundation. 25 13 C
- 74 712 Arsenal Place, c. 1930. Craftsman. Two-story, three bay, foursquare, brick, low-pitched hipped roof, square piers and classical columns support hip roof full-width porch, multi-pane entrance, windows 6/1 and 4/1 first story, windows 6/1 second story, wide overhanging eave, one interior end brick chimney, brick foundation. 22 13 C
- 75 715 Arsenal Place, c. 1925. Craftsman. One-story, three bay façade, vinyl siding, full-width porch with porte coche're, multi-gable roof, tapered columns on brick with solid brick balustrade support grant gable porch and porte coche're , triangular knee braces enhance gable ends, windows 8/1 and bank of casement windows, one interior brick chimney, brick foundation. 26 13 C
- 76 719 Arsenal Place, c. 1922. Colonial Revival. Two-story, three bay façade, aluminum siding, low-pitched hip roof, triangular pedimented entry porch with smooth classical on brick piers, exposed beam set on columns, louvered weather door with sidelights and transom, windows 4/1. Exposed rafters enrich eaves, one story enclosed porch to east, one exterior brick chimney and two interior brick chimneys, windows 4/1 brick foundation, guest house and garage rear. 27 13 C
- 77 720 Arsenal Place, c. 1930. Craftsman. One-and-one-half story, three-bay façade, gable front, drop siding, classical columns replaced c. 1980 support full-width hip roof porch, louvered weather door entrance, windows 9/1, windows 6/1 in gable end, triangular knee braces enrich eaves, brick foundation, playhouse rear. 21 13 C
- 78 722-724 Arsenal Place, c. 1930. Spanish Revival. Two-story, U-shape, arcaded integral porches enriched with polychromatic brick in stack bond and common bond patterns, windows 4/1, multi-pane entrances, two interior brick chimneys. 20 13 C
- 79 723 Arsenal Place, c. 1920. Colonial Revival. Two-story, three bay façade, duplex, aluminum siding, low-pitched hip roof, triangular pedimented entry porch with fluted classical columns on brick piers, louvered weather door entrances with sidelights and transom, windows 8/1, one-story enclosed porch west, brick, two interior brick chimneys, brick foundation, guest house and garage rear. 28 13 C

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- 80 725 Arsenal Place, c. 1920. Craftsman. One-story, stucco, one-story porch modified from original form is enclosed with seven vertical fixed windows, stop lead to offset entrance of six-panel door with multi-light sidelights and transom, windows to east 9/9, exposed rafters enrich eaves, one interior stucco chimney, brick foundation with stucco. 29 13 C
- 81 812 Arsenal Place, c. 1950. Two-story, five bay façade, multi-dwelling, multi-gable roof, steeply pitched cross gables, primary entrance multi-pane door, windows 8/1, first story porch screened, second story with wrought iron balustrade, square piers support two-story flat roof porch. 19 13 C
- 82 813 Arsenal Place, c. 1930. Craftsman. One-story, three bay façade, low-pitched hip roof, front bay with triple 4/1 windows enframed with square piers with geometric stonework, louvered weather door entries on north elevation, boxed cornice, dormer with triple 3/1 windows with clipped gable roof, shed rear. 30 13 C
- 83 815 Arsenal Place, c. 1930. Craftsman. One-story, three bay façade, clinker brick variation, one-story gable front porch with paired colonettes on battered piers and solid brick balustrade, exposed rafters at eaves, wood entrance door with three-light glazing, windows 8/8 and 6/6, brick foundation. 31 13 C
- 84 816 Arsenal Place, c. 1945. One-story, three bay façade, brick, side gable, asymmetrical façade features front gabled porch with arched entry with radiating voussoirs and keystone, east facing wood door entrance, windows 3/1 with stone lintels, side integral porch with arched opening of brick radiating voussoirs, brick foundation. 18 13 C
- 85 817 Arsenal Place, c. 1920. Craftsman. One-story, three bay façade, frame, front gable roof, integral wraparound porch with square columns on brick piers, exposed rafters at eaves, windows 3/1, wood entrance door with three-light glazing, one interior brick chimney, brick foundation. 32 13 C
- 86 Old People's Bank Building, 2 Broad Street, c. 1870. Italianate. Three-story two-part commercial block building. Stucco, curved corner, belt course on first and second story, parapet with flat roof. Plate glass entry door, fixed windows. Original full arched windows visible through stucco. 27 23 C
- 87 4 Broad Street, c. 1880. Two-story two-part brick commercial block building. Central double doors of two panel door with two panes and transom. Display windows on brick bulkhead. Second story windows 6/6. Brick corbeling surmounting windows. Band molding, denticulated pediment. Attached metal standing seam porch roof with fluted cast iron posts. 26 23 C

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- 88 5 Broad Street, c. 1920. Two-story two-part commercial block building covered with panels that are covered with stucco that has been scored. First story windows are covered with paneled wood. Plate glass door has replaced historic door. 17 23 NC
- 89 6 Broad Street, c. 1890. Brick two-story two-part commercial block building. Metal standing seam porch roof with tapered and fluted cast iron posts. Three pairs of double doors with two-panes and transoms. Second story windows 6/6 with cornice lintels. Pediment embellished with corbel table. 25 23 C
- 90 Cahaba Furniture, 8-12 Broad Street, c. 1890. Renaissance Revival. Brick façade, cast iron piers, segmental arched windows openings with label stop. Double row of raking molding surmounting arcaded corbel table. 24 23 C
- 91 AmSouth Bank, 9 Broad Street, c. 1890, c. 1961. Two-story two-part commercial block. Circa 1961 late nineteenth century structure was reconfigured into present form. Granite, tinted glass display windows. Second story windows are a strip of fixed glass tinted windows. 15 23 NC
- 92 14 Broad Street, c. 1900. Three-story, two-part commercial block building. Pebble-dash stucco, ca. 1950 double glass doors with display windows on brick bulkhead. Second and third story windows are covered with louvered shutters. Dentil course above windows. Parapet with signboard, flat roof. 23 23 C
- 93 17-19 Broad Street, c. 1900. Two-story two-part commercial block building. First story has three recessed entrances of double plate glass doors. Display windows enframed in metal. Aluminum panel system exterior. Original exterior is intact. Removal of 1960s exterior will upgrade this building to contributing status. 14 23 NC
- 94 21 Broad Street, c. 1920. Two-story two-part brick commercial block building. Display windows enframed in metal flank angled display windows and plate glass entry with transom. Ca. 1970 copper mansard ribbed hood. Second story windows removed in circa 1970 remodeling. Parapet is of open brickwork. Edgar Cayce lived in the second story during his tenure in Selma. 13 23 C
- 95 22, 24 Broad Street, c. 1890. Two-story two-part brick commercial block building. Paneled door with transom and display window on wood bulkhead, surmounted by transoms. Paneled door with glazing and display window on wood bulkhead, surmounted by transoms. Metal standing seam porch roof with fluted and tapered cast iron posts. Cast iron pilasters. Second story windows covered with louvered shutters, cornice lintel. Brick corbeling above windows. Band molding, dentil course, tile coping. 22 23 C

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- 96 23 Broad Street, c. 1890. Italianate. Three-story two-part commercial block building. Cast iron pilasters with glass block and display windows enframed in metal. Double doors to second story. Shed roof wood porch flared eaves and round columns on plinth, decorative fascia board. Second story windows 2/2 with pressed metal cornice lintel of sunburst motif. Dentil band. Standing seam metal gable roof. One brick chimney. 12 23 C
- 97 Teppers/Oberndorf-Ullman, 25 Broad Street, c. 1910. Five-story two-part commercial block building. Corrugated metal. Display windows on bulkhead covered with mosaic tiles. Double plate glass doors entry. Beneath corrugated metal is stone façade with enframed windows. Originally two buildings with common center wall. Floor and roof destroyed by fire in April 1865. Buildings combined in 1904 and new front façade added. Removal of metal will upgrade this building to contributing status 11 23 NC
- 98 26 Broad Street, c. 1900. Two-story two-part brick commercial block building. Splayed entrance with wood door with glazing and display windows on marble bulkhead. Second story windows 1/1 with stone lintels and sills. Belt course, cast iron vents. Denticulated pediment. 21 23 C
- 99 28 Broad Street, c. 1890. Two-story two-part brick commercial block building. Wood bulkheads with display windows surmounted by transoms. Recessed entry with wood door with glazing. Second story windows 1/1 with cornice lintels. Pilasters with brick corbeling. Pediment embellished with swag detail and cyma recta molding. 28 1 C
- 100 Selma National Bank, 30 Broad Street, c. 1890. Gothic Revival. Three-story two-part commercial block building. Stucco, hip roof, double entry, brick bulkhead with display windows and transoms, modillion course. Second and third story windows Tudor arch 2/2 with stone hood molds and sills. Cornice pediment embellished with modillion course and stone corbels. 20 20 C
- 101 100 Broad Street, c. 1950. One-story glass-enframed block with metal enframements and brick bulkhead. Entrance two pairs of double plate glass doors. 12 1 C
- 102 101 Broad Street, c. 1890. Italianate. Three-story two-part commercial block building. Brick with cut stone details, wraparound attached porch of standing seam metal on hip and cast iron columns, flat roof with parapet. Brick bulkhead with display windows and double plate glass doors, c. 1950. Second and third story vertical stone courses divide 1/1 arched windows and 2/2 arched windows. Hood molds enriched incised leaves with acanthus leaf corbels. Wide modillioned cornice between second and third stories. Band molding, parapet with molded coping. 10 23 C

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- 103 105-107 Broad Street, c. 1890. Two-story two-part commercial block building. Brick and large expanses of display windows and transoms separated by wood mullions. First story remodeled 1995. Common wall removed and historic entry removed. Solid plate glass windows enframed with wood. Brick covered with stucco. Second story windows 1/1. Corbel table embellishes parapet. 9 23 NC
- 104 106, 108 Broad Street, c. 1900. Italianate. Two-bay facade two-story two-part brick commercial block building. Historic wood storefront defined by wood pilaster with display windows resting on marble bulkhead that splay to central entries surmounted by transoms. Sunflower design pilaster capital. Convex mansard roof of standing seam metal supported by slender cast iron posts. Second story three 1/1 windows with bracketed hood molds with keystone. Modillion cornice enriched with large decorative brackets. 23 22 C
- 105 109 Broad Street, c. 1880. Two-story two-part commercial block brick building. First story entirely reconfigured with display window with recessed entry. Display windows replaced with three small windows. Second story displays three windows covered with louvered shutters. 8 23 NC
- 106 110 Broad Street, c. 1900. Italianate. Two-story two-part brick commercial block building. Cast iron front encasing historic wood storefront. Pilasters define storefront and engaged columns enframe display windows that splay to central entry. Original beveled glass and bulkhead of marble. Transoms painted. Flat roof standing seam metal porch with cast iron posts. Second story six 1/1 windows with bracketed hood molds and decorative corner blocks with keystone. Modillion cornice enriched with large carved brackets. 21 22 C
- 107 111 Broad Street, c. 1880. Italianate. Two-story two-part brick commercial block building. Display windows on brick bulkhead splay to double doors of plate glass, c. 1950. Transoms covered. Second story four 2/2 arched windows with arched hood molds with keystone and corbel stop. Corner quoins and modillioned cornice of pressed tin. 7 23 C
- 108 112 Broad Street, c. 1900. Two-story two-part commercial block building. Stucco with a built-up roof and parapet wall. Cast iron pilasters enframe display windows on a recessed wood panel bulkhead. Shed roof porch is of standing seam metal and has slender cast iron columns. Second story 1/1 windows with cornice lintel. Box cornice pediment. 10 1 C

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- 109 113 Broad Street, c. 1880. Italianate. Two-story two-part stone commercial block building. Cast iron pilasters with plinths and square capitals enframe display windows and opaque glass transoms. Plate glass doors, c. 1960, replace original doors. Above transoms are dentil band, signboard/fascia, dentil band, box cornice. Second story arched 2/2 windows with keystone. Central blind arch was original signboard. Bracketed cornice embellished with modillion course and semi-circular pediment with bracket and modillions. Round opening originally contained clock, now closed. 6 23 C
- 110 114 Broad Street, c. 1880. Three-story two-part brick commercial block building. First story entrance modified c. 1950 with double plate glass doors. Side entrance to upstairs closed. Display windows splay to entry and rest on wood bulkhead. Second story 1/1 with segmental lintel and bracketed hood mold. Third story 1/1 windows with semi-circular lintel and hood molds with corbel stop and keystone. Cast iron quoins on second and third stories on south of façade and entire height of north of façade. Bracketed cornice with modillion course provides pediment. 9 1 C
- 111 116-120 Broad Street, c. 1890. Renaissance Revival. Three-story two-part brick commercial block building. First story altered with plate glass windows of reflective glass. Triangular pedimented entry attached to a shed roof porch with dentil course and supported by cast iron posts. Second story 1/1 windows with keystone lintel. Third story comprised of eight windows covered with shutters with keystone lintel. Modillioned cornice. 8 1 C
- 112 S. H. Kress Building, 121-123 Broad Street, c. 1930. Art Deco. Three-story, two-part commercial block building. Two-bay façade of display windows on granite bulkheads curve inward to full glass doors. Second story tripartite hopper windows. Third story 1/1 windows. Windows enframed in stone spandrels with stylized inset panel. Parapet enriched with terra cotta tiles and stack bond brick. Cut stone coping. 5 23 C
- 113 124-126 Broad Street, c. 1900. One-story two-part commercial block. Façade covered with brick veneer, c. 1980. Display windows on brick bulkhead. Wood door with glazing, c. 1980. Shed roof porch. 7 1 NC
- 114 125, 127 Broad Street, c. 1900. Two-bay façade two-story two-part brick commercial block building. South bay 1950s recessed splayed entry, plate glass door. Display windows on coved terrazzo bulkhead. North bay original display windows splay to double door with transoms enframed in wood. Signboard/fascia above transoms, 8/8 windows. Modillioned cornice enriches parapet. Band molding. 14 1 C

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- 115 128 Broad Street, c. 1930. One-story enframed window wall. Display windows on c. 1950 brick bulkhead. Torus molding with bay leaf band ornamentation of blue and yellow terra cotta. Rope molding defines pediment. Stylized antheniom motifs with cross shape form signboard. Front entry altered to create entry for present occupant. 5 1 C
- 116 Darling Shop, 129 Broad Street, c. 1900. Two-story two-part brick commercial block.. Display windows and splayed windows on either side of double door entry. Transoms removed and filled with flush board covered with stucco. Ten window openings. 2 23 C
- 117 130 Broad Street, c. 1940. One-story stucco building with display windows on a brick bulkhead. Metal awning. 4 1 C
- 118 Rosemond Hotel, Hotel Virginia, 132 Broad Street, c. 1858. Italianate. Three-story, hip roof brick, masonry construction. Original stepped façade designed with a two-story double arcaded portico with rusticated stone columns. First story loggia enclosed with display windows and double doors. Second story retains stone piers that were the bases of arcaded loggia. Three full-height windows with shutters and bracketed cornices second story. Third story windows with shutters and bracketed cornices. Side entrance retains two-panel French doors with glazing and arched transom. A separate kitchen associated with building. Interior has intact period details such as ten-foot doors and surrounds and intricate plaster arches. 3 1 C
- 119 Carter Drug Co., 133 Broad Street, c. 1880. Italianate. Two-story two-part brick commercial block building with hip roof. Wraparound porch of standing seam metal and hip roof with flared eaves. Frieze of porch inset cast iron decorative panels that originally enframed glass. Cast iron posts support porch. Display windows on brick bulkhead splay toward plate glass doors, c. 1950. Second story 1/1 double hung with window crown. Projecting cornice has broad frieze band with eave brackets with drop pendants alternating with quatrefoil ornamentation. Four interior chimneys with corbeled caps. 1 23 C
- 120 Vaughan Building/Woolworth Building, 201 Broad Street, c. 1890. Romanesque Revival. Two-story two-part, brick commercial block building with hip roof. Original wood storefront splays to double door entrances with display windows enframed in wood on marble bulkhead. Central paired 1/1 windows with stone sills and lintels with fixed multi-pane transom capped with stone lintel. Windows north and south 1/1 windows with stone lintel course and arched multi-pane transom recessed into Syrian arches. Dogtooth course. Oculus rimmed in stone. Stepped parapet capped with stone coping. Brickwork laid to create rusticated effect. 36 2 C

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- 121 207 Broad Street, c. 1890. Two-story two-part brick commercial block building. Shed roof with parapet wall. Single panel double entrance doors with glazing flanked by paneled stiles. Paired display windows on wood paneled bulkhead flank entrance. Shed roof porch of standing seam metal and cast iron poles. Second story 2/2 with cornice lintels. Corbel table, dogtooth course, denticulated cornice. 35 2 C
- 122 209 Broad Street, c. 1900. Two-story two-part yellow brick commercial block building. Display windows on wood bulkhead, casement window transoms. Double doors of full glazing, six-light transom, twelve-light transom. Second story three pairs of three awning windows. Modillion course and belt course. 34 2 C
- 123 Kayser's, 211-213 Broad Street, c. 1912. Enframed window wall type of brick and stone . Display windows on marble bulkhead. Wood doors with full glazing. Stone pilaster. Wood awning. Prismatic glass pane transom. Modillioned cornice above signboard. Brick piers and spandrels. Windows 1/1 with cornice lintels. Modillion cornice with dentil band. 33 2 C
- 124 Swift Building/Swift Drug Co., 215 Broad Street, c. 1916. Three-story two-part stone commercial block building. Shed roof with parapet wall. Three-panel wood door to second and third stories. Off-center entrance of double wood doors of reflective glass. Wood awning, replacement, attached with chains. Piers with 1/1 windows. Corbel table. 32 2 C
- 125 First YMCA, 217 Broad Street, c. 1880. Second Empire. Three-and-one-half stories brick and stone two-part commercial block building. First story brick veneer, c. 1950, four bay façade, display windows on brick bulkhead. Stepped façade, cluster windows, oculus window, Palladian windows. Dogtooth brickwork. Cast iron balcony. Original mansard roof is missing. 31 2 C
- 126 Selma City Hall, 222 Broad Street, c. 1977. Post-Modern with Italianate influences. Two-story brick building, seven bay façade with hip roof, two interior brick chimneys and brick foundation. Central double doors with six lights and four-light transom. Windows 6/6 with triangular pediments. Two-story entry portico with cast-iron balustrade. Paired brackets enrich flared eaves. One-story lateral additions with hip roof and 6/6 windows. 2 1 NC
- 127 300 Broad Street, c 1880. Italianate. Two-story, brick, hip roof . First story four fixed windows with metal trim, plate glass entry. Second story 4/4 windows with decorative lintels. Eave brackets enrich cornice. 28 2 C

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- 128 First Presbyterian Church, 301 Broad Street, c. 1893. Romanesque Revival. Two-story, front gable and side tower, brick and cut stone, hip roof with cross gables., brick foundation. Sixty foot tower with pyramidal standing seam metal roof and attached turret with slit windows and conical roof. Entrance to sanctuary recessed arched door opening with band of molding following Syrian arch. Windows 1/1 stained glass with stone lintels and sills. 30 2 C
- 129 Fred's Flower Shop, 308 Broad Street, c. 1930. One-story concrete block commercial building with fixed windows, plate glass door, awnings. 27 2 C
- 130 People's Bank & Trust Co. 310 Broad Street, c. 1980. Two-story brick building with one-story wing, flat roof, cast iron details, one-story wing with flat roof portico with cast iron details, fixed glass segmental arch windows, off center entrance to two-story wing, two-story gallery with cast iron frieze and porch supports. 7 19 NC
- 131 403 Broad Street, c. 1980. Colonial Revival. One-story, three bay façade brick commercial building, side gable roof, Doric columns support full-width porch with denticulated cornice, double multi-pane entrance doors, windows multi-pane fixed glass. 6 19 NC
- 132 417 Broad Street, c. 1920. Prairie. Foursquare stucco multi-dwelling has off-center entry with multi-light door, sidelights, transom, hip roof of pressed metal shingles, three interior brick chimneys. Full-width hip roof porch with square brick columns, solid brick balustrade. Windows 1/1. Hip roof dormer two windows with geometric divisions. 2 3 C
- 133 People's Bank & Trust Co., 420 Broad Street, c.1980. Two-story, seven bay façade, brick, commercial building with flat roof, shaped parapet, two-story gallery with cast iron frieze, supports and balustrade, entrances feature transom, fixed glass two-pane windows, bracketed cornice and triangular shaped bracketed pediment. 8 19 NC
- 134 Southtrust Bank, 423 Broad Street, c. 1977. Colonial Revival. One-story brick veneer commercial building, 5 bays, attached drive-through bays. Entry porch has front gable with Doric columns. Denticulated cornice. Double multi-light doors with pilaster and broken pediment. Windows 12/12 with entablature, flanked by shutters. 3 3 NC
- 135 Trailways Bus Station, 434 Broad Street, c. 1938. One-story brick flat roof building, primary entrance recessed door with metal canopy, planter to south, bank of fixed glass windows, porte coche're to north, windows 2/2 metal. 9 19 C

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- 136 Campbell House, 437 Broad Street, c. 1890, 1965. Queen Anne. One-story, double front gables on hip roof of pressed metal shingles, weatherboard, three interior stucco chimneys, brick foundation. Front gables enclosed by pent roof and imbricated shingles embellished with vergeboards. Windows 2/2 visible on side elevation. Circa 1965 porch enclosed with brick veneer and metal 1/1 windows. 4 3 NC
- 137 440 Broad Street, c. 1930. Renaissance Revival. Two-story, three bay façade, brick hip roof of tile, Corinthian columns support two-story curved portico, wood door with glazing with beveled glass sidelights and transom, single windows with beveled glass transom provide first story fenestration, windows 1/1 second story, stone quoins, wide overhanging eave, shaped dormer, one interior brick chimney. 10 19 C
- 138 Miskan Israel Synagogue, 503 Broad Street, c. 1899. Romanesque Revival. Rotunda plan, two-story, two-story bell towers with slate pyramidal roof. Stained glass 1/1 windows with stone lintel and stone sill course. Arcaded entry porch with Syrian arches on brick piers with stone corbeled trim. Cast iron balustrade. Star of David stained glass window in gable end. Octagonal rotunda with slate roof and triple stained glass windows. 26 16 C
- 139 514 Broad Street, c. 1900. One-story, hip roof stucco, hip roof forms integral canopy for double door entrance, fixed display windows on concrete block bulkhead angle towards entrance, attached to Queen Anne dwelling. 12 19 NC
- 140 Jackson Manor, 515 Broad Street, c. 1890. Queen Anne. One-and-one-half story, four bay facade, gable on hip roof of, weatherboard and shingle, brick foundation. Shingled corner turret with 1/1 windows, conical roof. Inset bowed porch, classical columns on wood piers and lathe-turned balusters. Entry double wood incised carved doors with glazing and transom. Paneled gable end and pent roof enclosing gable. Front gable, cutaway bays 1/1 windows. Flat-sawn vergeboard. Gable end, paired single-pane windows and shingles. Center gable variegated shingles, flat-cut vergeboard. 27 16 C
- 141 Selma Rental Center, 524 Broad Street, c. 1965. One-story commercial building with flat roof, fixed glass enframed in metal, plate glass door entrance with transom, wide overhanging roof. 17 19 NC
- 142 Paul M. Grist YMCA, 532 Broad Street, c. 1930, c. 1986. Three-story, seven bay façade, brick veneer, some original metal casement windows, most windows replaced with fixed glass, original exterior stucco, brick veneer added in 1986, partial portico with decorative metal screening, double plate glass entrances, original interior architectural elements such as stone fireplace, original swimming pool and gymnasium remain. Extent of exterior changes not eligible for district. 2 17 NC

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- 143 Citi Financial. 535 Broad Street, c. 1970. One-story brick commercial building, flat roof, wide fascia, overhanging eave forms canopy, multi-pane metal door entrance with transom, display windows on brick bulkhead, narrow fixed window. 16 19 NC
- 144 Eggert Auto Sales, 537 Broad Street, c. 1966. One-story, metal building with two garage bays with multi-pane roll-up doors, plate glass door entrance, display windows, flat roof of metal extends to form porte coche're supported by metal posts. 15 19 NC
- 145 602 Broad Street, c. 1940. One-story, service station, flat roof, glass front of fixed windows on brick bulkhead, plate glass entrance with transom, synthetic material applied to façade and elevations to create mansard roof appearance, altered from c. 1940 appearance. 4 17 NC
- 146 610 Broad Street, c. 1950. One-story, brick veneer, L-plan building, flat roof with wide overhang, display windows, double plate glass door entrance, brick corners laid in stack bond pattern. 6 17 C
- 147 611 Broad Street, c. 1945. One-story brick commercial building, flat roof with large overhanging eaves, recessed single door entrance with glass block surround, glass block windows on façade, metal casement windows on other elevations. 14 19 C
- 148 617 Broad Street, c. 1969. One-story, brick commercial building, primary façade faces south, flat roof extends to form canopy for six-panel door entrances, windows 2/2 horizontal, brickwork forms decorative screen. 13 19 NC
- 149 706 Broad Street, c. 1850. Greek Revival. One-story, five bay façade, Creole Cottage, hip roof, stucco, four pane full-height casement windows with window crowns, squared Doric columns with plinth and base support integral porch, double doors with glazing flanked by inset panels surmounted by transom. 21 7 C
- 150 707 Broad Street, c. 1890. Queen Anne. One-story, two bay façade, front gable, frame, full-width shed roof porch with turned columns, windows 6/6 with louvered shutters, wood door with double arched glazing surmounted by transom. 22 7 C
- 151 719-721 Broad Street, c. 1930. One-story, four bay façade, brick commercial building, windows 6/6, flat roof with stepped parapet wall, original display windows with multi-pane transoms, two entries of wood double doors with full glazing, one intact, one altered with paint and air conditioner, two entries of double plate glass doors, c. 1950. 23 7 C

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- 152 807 Broad Street, c. 1872. Colonial Revival. Two-story, three bay façade, weatherboard, hip roof of standing seam metal, hip roof entry porch with paired square Doric columns on brick piers, double doors with full glazing and transom, windows 6/6 flanked by louvered shutters, eave brackets, balcony supported by knee braces. 29 16 C
- 153 907 Broad Street, c. 1960. One-story, rectangular, porcelain enamel, flat roof service station, display windows on concrete base. 26 7 NC
- 154 1 Church Street, c. 1930. One-story, three bay brick one-part commercial block, originally had three garage bays, two of the bays have been retained, the third bay has been bricked, shaped parapet incorporates arch. 3 18 C
- 155 3 Church Street, c. 1930. One-story brick one-part commercial block originally had three garage bays and a single door entrance, one bay has original roll-up door, one bay altered with single door entrance and fixed windows on brick bulkhead, one bay altered with fixed windows on brick bulkhead, entrance has been bricked, stepped parapet, lighted sign on north corner. 4 18 C
- 156 21-23 Church, c. 1910. One-story, two bay brick free-standing building, gable on hip of standing seam metal, twelve-pane fixed display windows, wood entrance with transom, wood roll-up door, eight-pane fixed window, double doors of plate glass with sidelights and transom c. 1970, stone lintels surmount all windows and doors, triangular shaped parapet. 5 18 C
- 157 22 Church Street, c. 1920. Two-story brick free-standing building, originally had three bays, central bay filled with brick, north and south bays have roll-up doors with brick relieving arch, sliding windows, windows 2/2 with arched lintel and brick relieving arch, second story. 2 18 C
- 158 24 Church Street, c. 1920. One-story, brick, free-standing three bay building, north bay multi-pane and four-panel door, middle bay three multi-pane doors, south bay paneled garage doors. 1 18 C
- 159 Court House Annex, 100 Church Street, c 1995. Post Modern. Two-story, brick veneer, hip roof of standing seam metal, projecting façade creates colonnade of square piers, double door entrance of reflective glass, bank of fixed windows second story. 12 16 NC
- 160 Regions Bank, 101 Church Street, c. 1990. Two-story, eight bay façade brick veneer, hip roof of standing seam metal, primary entrance two-story portico supported by cast iron columns with cast iron balustrade and hip roof porch, multi-pane double door entrances with sidelights and broken transom, windows 6/6 second story, bracketed cornice. 10 16 NC

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- 161 Dallas County Court House Annex/Dallas County Health Center, 108 Church Street, c. 1950. Two-story, yellow brick, primary entrance recessed wood door with glazing sidelights and broken transom is south, windows 1/1 south, cantilever canopy with freestanding letters denote original function of building, secondary entrance with double wood doors with glazing sheltered by canopy, windows of glass blocks second story, awning windows. 11 16 C
- 162 Vaughan-Plant-Patterson House, 209 Church Street, c. 1895. Queen Anne. One-and-one-half story, frame, hip roof with cross gables, windows 1/1, angled bay to south with cross gable with scroll-sawn vergeboard with drop pendants, turreted decorative dormer with dentil course, double paneled doors with beveled glass surmounted by transom, curved turned balustrade flows from classic colonettes on wood pedestals of full-width porch, gable end of triangular pediment is paneled, two interior stucco chimneys, brick foundation. 19 14 C
- 163 210 Church Street, c. 1935. Prairie. Two-story three bay facade foursquare, low-pitch hip roof, brick foundation, one interior brick chimney. Off-center entrance, multi-light door with sidelights and transom. Full-width hip roof porch, square brick columns, wood frieze with brackets. Windows 6/6. Hip roof dormer, three windows. 17 4 C
- 164 Church Street United Methodist Church, 214 Church Street, c. 1901. Romanesque Revival. Front gable with side tower, Akron Plan. Four-story bell tower with conical copper roof. First story of tower has turret with band of stained glass windows. All rectangular windows have rock-faced stone lintel and sill. Second story of tower has two stained glass windows. Third story of tower has two-part of diamond panes with stone archivolt. Narrow slit windows flank central window. Arcaded fourth story with cushion capitals and stone voussoirs. Cornice has foliated banding. Arches of rock-faced voussoirs spring from cluster colonettes on rock-faced stone piers. Round window with rock-faced voussoirs and keystones center with gable end. Two-story turret to south, bands of stained glass windows with rock-faced stone lintels and sills. Annex added 1949 with an addition in 1989. 16 4 C
- 165 Alabama Power, 217 Church Street, c. 1965. New Formalism. One-story brick commercial, flat roof, arcaded porch. single plate glass door entrance surrounded by fixed glass, projecting courses of stretcher bricks relieved austere façade, secondary entrance with full arch to north. 18 14 NC
- 166 Dubose House, 308 Church Street, c. 1870. Greek Revival & Italianate. Two-story, five bay facade, weatherboard, low-pitched hip roof of standing seam metal. Eave brackets at cornice. Windows 1/1 façade. Windows 2/2 and 2/2 remaining elevations. Full-width, full-height porch, square columns, wood floor replaced with tile, c. 1930. Balcony balustrade, lathe-turned balusters. Entry wood door with glazing with sidelights and transom. Two interior brick chimneys. Foundation replaced, stone-faced concrete block, c. 1930. 15 4 C

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- 
- 167 309 Church Street, c. 1890. Queen Anne. One-and-one-half story, frame, four bay façade, hip roof with cross gable of pressed metal shingles, attached porch with turned columns, spindlework frieze and balustrade, turreted porch, multi-pane over four windows, double doors with etched glass, transom, paneled stiles, exterior end corbeled chimney, brick pier foundation with brick infill. 25 5 C
- 168 Churchview, 327 Church Street, c. 1889. Queen Anne. Two-and-one-half story, four bay façade, brick veneer, hip roof with cross gables, attached wraparound porch with urn columns with Ionic capitals, angled projecting bay, pent roof encloses gable end, 1/1 windows, stone lintels and sills, balcony with turned columns and balustrade, eave brackets with pendant drop, rope belt course, brick foundation, playhouse and carport rear. 26 5 C
- 169 328 Church Street, c. 1898. Queen Anne. Two-and-one-half story, three bay facade, multi-gable roof of pressed metal shingles, weatherboard, two interior brick chimneys, brick foundation. Two-tiered turreted wraparound porch, lathe-turned columns, spindlework frieze and balustrade. Gable front, triple windows 1/1. Entry, incised carved wood double doors with etched glass, transom. 30 17 C
- 170 Lanford-Portis House, 331 Church Street, c 1892. Queen Anne. Two-story, frame, six bay façade, hip roof of pressed metal shingles, cutaway bays, pent roof encloses gable end, vergeboard, attached wraparound hip roof porch of standing seam metal, turned columns, spindlework frieze, turned balusters, double doors with glazing, 1/1 windows, garage rear. 4 5 C
- 171 400 Church Street, c. 1870. Queen Anne. Two-and-one-half story four bay facade, brick, multi-gable roof of pressed metal shingles, three interior brick chimneys, brick foundation. Projecting gable front, one-story entry porch with Ionic and balustrade of turned balusters, surmounted by balustrade. Double door entry with sidelights and broken transom. Stained glass accent window. Second story entry single door entry with transom. Windows 1/1, stone lintels and wood sills. Gable end, sawtooth shingles. 13 4 C
- 172 Lee-Bender-Butler House, 401 Church Street, c 1850. Greek Revival. Two-story, five bay façade, hip roof, flush board and weatherboard, full-façade integral porch, square columns, balcony, single door entry with sidelights, pilasters, entablature, denticulated cornice, 6/6 windows with shutters, interior chimneys, brick foundation, garage rear. 24 5 C
- 173 Williams House, 406 Church Street, c. 1890. Italianate. One-story four bay facade gable-front-and-wing form, weatherboard, gable roof of pressed metal shingles, two interior brick chimneys, brick foundation Windows 6/6. Entry single door with transom. Inset entry flat roof porch of pressed metal shingles, cast iron posts. Beaded weatherboard façade. Eave brackets. 12 4 C

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- 174 Selma Dallas County Family Practice Center, 410 Church Street, c. 1960. One-story ranch, six bay facade, side gable roof, inset entry porch with cast iron porch supports, six-panel entrance door, flush board façade. 11 4 NC
- 175 411 Church Street, c. 1905. Colonial Revival. Two story, three bay façade, frame, hip roof, paneled siding, rounded bay, angled bay, 1/1 windows with shutters, triangular pedimented wraparound porch, Ionic columns, pent roof encloses gable, modillion course, three interior brick chimneys, brick foundation, shed and carport rear. 23 5 C
- 176 416 Church Street, c. 1898. Queen Anne. One-story gable-front-and-wing form, four bay facade, gable roof, weatherboard, two interior stucco chimneys, brick foundation with brick infill. Gable front, square bay 2/4 windows, paneled stiles, bracketed hood with dentil band. Inset entry porch, lathe turned columns, spindlework frieze, lathe-turned balustrade. Secondary entry, louvered weather door, four-light sidelights, two-light transom. Windows to south, segmental arch full-height 2/4. 10 4 C
- 177 422 Church Street, c. 1900. Queen Anne. Two-story, side gable roof with cross gable of standing seam metal. Beaded weatherboard façade, weatherboard other elevations. Two-story porch with lathe-turned columns, spindlework frieze, spindlework and flat-cut balustrade. Second story, flat-cut balustrade. Gable end, spindlework vergeboard and sawtooth shingles. Entry wood door with two-pane stained glass and stained glass sidelights and transom flanked by 2/2 full-height windows. Second story wood door with four panes and three-pane sidelights and three-light transom. Second story fenestration 2/2 full-height windows. Brick pier foundation with brick infill. 9 4 C
- 178 423 Church Street, c. 1906. Colonial Revival. Two-and-one-half story, three bay façade, brick veneer, hip roof with cross gables, attached one-story wraparound porch, Ionic columns, stone quoins, shingles in gable end, two chimney clusters with chimney pots, double doors with arched glazing, cut glass transom and sidelights, 1/1 windows with brick lintel and keystone, tripartite window with elliptical fanlight, dressed stone foundation. 22 5 C
- 179 429 Church Street, c. 1890. Queen Anne. One-story, three bay façade, brick and wood veneer, side gable with cross gable roof of pressed metal shingles, 4/4 windows with shutters, integral flat roof porch, gable end with sunburst design, handicapped ramp, significantly altered. 21 5 NC
- 180 Social Security Administration, 431 Church Street, c. 1985. One-story brick four bay façade commercial, front gable roof, fixed windows, plate glass doors with transoms. 20 5 NC

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- 181 Kingston House, 432 Church Street, c. 1867. Italianate. Two-story, three-bay facade central passage, weatherboard, low-pitched hip roof of standing seam metal, three interior brick chimneys. Four-panel single door entry with five-light sidelights and broken transom. Entry porch with scroll sawn spandrel and chamfered columns. Cast iron balcony surmounts entry porch, double louvered weather doors. Angled bays, first and second story. Windows 4/4 and 2/2. First story windows, bracketed hoods. Second story windows, bracketed cornice. Wide eave with bracketed cornice. 8 4 C
- 182 500 Church Street, c. 1972. Two-story multi-dwelling, brick veneer, side gable roof, brick foundation. Paired 3/3 windows, rough-sawn wood spandrels. Single door entry with sidelights. 7 4 NC
- 183 501 Church Street, c. 1972. One-story, brick ranch, five bay facade, hipped roof, off-center entry, 6/9 windows with shutters, brick foundation. 19 5 NC
- 184 510 Church Street, c. 1917. Colonial Revival. Two-story three-bay facade foursquare, weatherboard, hip roof with cross gable of pressed metal shingles, projecting front gable offset, gable end enclosed with pent roof, double door entrance with glazing and transom, entry porch with square fluted columns with Ionic capitals, windows 1/1, two brick chimneys, one interior, one exterior, rock-faced concrete mold block foundation. 6 4 C
- 185 512 Church Street, c. 1950. Minimal Traditional. One-story, vinyl-siding, side gable roof, attached entry porch, gable roof and cast iron supports, brick foundation, one interior brick chimney. Six-panel entry door. Large 16 light window with 4 light sidelights. Windows 6/6, shutters. Garage bay enclosed. 5 4 C
- 186 513 Church Street, c.1900. Queen Anne. Two-and-one-half story, three bay facade, frame, hip roof with cross gables, cutaway bays, stained glass fanlight, pent roof encloses clipped gable, spindlework vergeboard, attached inset entry spindlework frieze, balustrade, turned columns, double door entry with glazing, decorative dormer with sunburst design, three-story canted tower with pyramidal roof, scroll-sawn brackets, brick foundation. 18 5 C
- 187 519 Church Street, c. 1900. Craftsman. Foursquare, two-story, three bay facade, frame, hip roof of pressed metal shingles, attached one-story full-width porch with porte coche're, offset entry door with glazing and sidelights, 1/1 windows, one interior brick chimney, brick foundation. 17 5 C

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- 188 520 Church Street, c. 1920. Colonial Revival. Front gable form, three bay facade, one-and-one-half story, drop siding, gable roof of pressed metal shingles, two interior brick chimneys, brick foundation. Full-width, four Doric columns. Tripartite window 1/1. Central entry single door with glazing, original screen door. Single windows 2/2. 4 4 C
- 189 601 Church Street, c. 1920. Two-story, five bay facade, brick veneer, pyramidal roof with center gable enclosed with pent roof, curvilinear wraparound porch with porte coche're, wood entry door with glazing and sidelights, 1/1 windows, three interior brick chimneys with chimney pots, brick foundation, cottage rear. 16 5 C
- 190 602 Church Street, c. 1885. Italianate. Two-story six bay facade, weatherboard, low-pitched hip roof of standing seam metal, interior stone chimney, brick foundation. Angled bay 2/2 arched windows, hip roof, bracketed bay cornice. Windows 2/2, 4/4 arched and 4/4 full-height arched. Entry single wood door. Secondary entry added, c. 1890. Wraparound porch with chamfered columns, lathe-turned balustrade. Balcony, chamfered columns, balustrade. Bracketed cornice. 3 4 C
- 191 609 Church Street, c. 1920. Queen Anne. Two-and-one-half story, three bay facade, beaded weatherboard, hip roof with cross gables of pressed metal shingles, 3/1 windows, bracketed cornice, attached one-story full-width Craftsman porch and porte coche're with square columns on brick piers, louvered weather door, paneled stiles, broken transom, one interior brick chimney, brick foundation. 15 5 C
- 192 Garth-Lumpkin-Fuqua House, 612 Church Street, c. 1840. Central passage one-story, five bay facade, weatherboard, side gable roof with center gable of composite shingles, three interior stucco chimneys, brick pier foundation. Hip roof entry porch, four square columns. Double doors, sidelights, transom. Windows 6/6, louvered shutters. 2 4 C
- 193 614 Church Street, c. 1940. Minimal Traditional. One-story, four bay facade, aluminum siding, side gable roof, attached flat roof entry porch, six-panel door, brick end chimney, brick foundation. Windows 6/6, louvered shutters. 1 4 C
- 194 Rutledge House, 619 Church Street, c. 1860. Italianate. One-story, five bay facade, frame, side and front gable roof of pressed metal shingles, 6/6 windows with shutters, wood entry with glazing, bracketed cornice, integral full-width porch with Doric columns, two stucco chimneys, brick pier foundation with brick infill, shed and smokehouse rear. 14 5 C

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- 195 620 Church Street, c. 1940. Minimal Traditional. One-story, three bay facade, aluminum siding, side gable roof, attached entry gable roof porch, cast iron supports, louvered weather door, 6/6 windows, exterior end brick chimney, brick foundation. 36 5 C
- 196 626 Church Street, c. 1940. Monterey. One-story, four bay facade, weatherboard, side gable roof, 6/6 windows, inset panel, shutters, full-width balcony, cast iron supports, French doors, two brick exterior end chimneys. 35 5 C
- 197 Ashford, 627 Church Street, c. 1903. Classical Revival. Two-and-one-half story, three bay facade, brick with cut stone, hip roof, tripartite windows 1/1 with elliptical fanlights and keystone lintels first story, two-story circular central portico with Corinthian columns, one-story wraparound porch with fluted Ionic columns, dressed stone quoins, double entry doors with glazing, leaded glass sidelights and elliptical leaded glass fanlight, double doors with glazing, sidelights and fanlight second story, 2/2 windows second story, three brick end chimneys, dressed stone foundation, garage rear. 13 5 C
- 198 702 Church Street, c. 1890. Queen Anne. Two-story, three bay facade, drop siding, hip roof with cross of pressed metal shingles, 1/1 windows, attached wraparound porch, Doric columns, double doors with glazing, transom, balcony screened, two interior brick chimneys, brick foundation. 34 5 C
- 199 703 Church Street, c. 1900. Classical Revival. One-and-one-half story, three bay facade, stucco, hip roof with cross gables of pressed metal shingles, paired multi-pane over one with colonettes, double door entrance with sidelights and transom, full facade Doric columns support wraparound porch, stone foundation. 12 5 C
- 200 707 Church Street, c. 1910. Classical Revival. One-story, three bay facade, beaded weatherboard, multi-gable roof of pressed metal shingles, 2/2 windows, primary entry multi-light door with transom, gable end with four-light window, wraparound porch with square paneled columns, single entry with glazing and transom, molded concrete block foundation. 11 5 C
- 201 708 Church Street, c. 1900. Queen Anne. One-story, three bay, weatherboard, side gable roof with cross gables of standing seam metal, inset entry porch partially screened, square columns, 1/1 windows, door with transom. 33 5 C
- 202 712 Church Street, c. 1900, Queen Anne. One-story, three bay facade, weatherboard, side gable roof with cross gables of standing seam metal, inset porch enclosed, c. 1950, 2/2 windows, door with two lights. 32 5 C

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- 203 713 Church Street, c. 1920. Queen Anne. One-and-one-half story, four bay façade, frame, hip roof with cross gables, 1/1 windows, primary entry double doors with glazing and transom, side entry single door with glazing and transom, cutaway bays with corner brackets, attached wraparound circular porch with classical columns, gable end with arched window, pent roof encloses gable, three interior brick chimneys, brick foundation. 10 5 C
- 204 801 Church Street, c. 1900. Queen Anne. One-story, three bay façade, frame, hip roof of pressed metal shingles, entry door with glazing and transom surrounded with paneled stiles, attached full-width shed roof porch with classic, pent roof encloses gable end, two interior brick chimneys, molded concrete block foundation. 8 5 C
- 205 900-906 Church Street, c. 1965. Colonial Revival. One-story brick commercial building, side gable roof, fixed windows flanked by louvered shutters, recessed entry, paneled doors, cast iron supports. 35 6 NC
- 206 901 Church Street, c. 1900. One-story, polygonal façade, aluminum siding, hip roof, 2/2 windows with shutters, louvered weather door with transom, integral wraparound porch with Doric columns on brick piers, gable roof dormer with 2/2 window, brick foundation. 9 5 C
- 207 907 Church Street, c. 1900. Queen Anne. One-story, three bay façade, hipped roof with cross gable, weatherboard, two interior brick chimneys, paired 2/2 windows, wood entry door with glazing and transom, attached inset porch with square columns, replace original Ionic columns, pent roof encloses gable end, stone foundation. 7 5 C
- 208 Old Live Oak Cemetery, Dallas Avenue and King, c. 1829. Entrance to cemetery cut stone pillars and fence, live oak allees, pigeonier is frame, side gable with cross gable of standing seam metal, chamfered columns with bracket capitals support hip roof veranda, brick pier foundation with brick infill. 33 9 C, 29 9 C
- 209 310 Dallas Avenue, c. 1930. Craftsman. One-story, three bay façade, frame, hip roof with center gable of pressed metal shingles, entrance wood door with full glazing with sidelights and transom, portion of original full-width porch enclosed, tapered columns on brick piers support integral porch, windows 1/1, addition 8/8 windows, two brick chimneys, brick foundation. 22 9 C

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- 210 Woodmen of the World Lodge #3, 312 Dallas Avenue, c. 1970. One-story, brick, hip roof commercial building, standing seam metal roof, wide overhanging eaves, four fixed windows. 20 21 NC
- 211 400 Dallas Avenue, c.1900. Queen Anne. One-story, three bay façade, hip roof with cross gable, vinyl siding, cutaway bay with vinyl 1/1 windows with corner brackets, gable end with variegated shingles, display window is c. 1980 alteration of 3 six-pane windows with the original inset porch, double doors with glazing, 18 20 NC
- 212 406 Dallas Avenue, c. 1970. One-story commercial brick veneer building, five bay façade, plate glass door entry , four fixed glass windows, ramp for accessibility. 5 9 NC
- 213 408 Dallas Avenue, c. 1978. One-story commercial brick veneer building, five bay façade, gable on hip roof, bank of four fixed 36 pane windows, nine windows, pergola leads to single door with sidelights. 6 9 NC
- 214 413 Dallas Avenue, c. 1930. Minimal Traditional. One-story, two bay façade, brick, side gable with cross gables, integral porch with arched openings is screened, offset bay with triple windows 3/1, brick foundation, shed and garage rear. 35 9 C
- 215 500 Dallas Avenue, c. 1917. Renaissance Revival. Two-story, three bay façade, brick veneer, low-pitched hip roof of ceramic tile, shed roof entry porch supported by square piers, French doors accessed from front gable roof supported by classical columns and corbeled brackets and brick arch with brick piers, windows 4/4 first story, windows 8/8 second story, gable roof dormer with arched window, one interior brick central chimney, brick foundation, period garage rear. 3 9 C
- 216 504 Dallas Avenue, c. 1855. One-story, brick, kitchen, front gable roof, four-panel door with arched wood lintel with brick relieving arch. 1 9 C
- 217 506 Dallas Avenue, c. 1890. Queen Anne. Two-and-one-half story, side gable roof of standing seam metal, windows 2/2, imbricated shingles in gable end, two interior brick chimneys, brick foundation. 32 10 C
- 218 Gregory-Thrash House, 509 Dallas Avenue, c. 1885. Italianate. Two-story, three bay façade, low-pitched hip roof of standing seam metal, one-story wraparound porch with mansard standing seam metal roof with chamfered columns and bracket capitals, paneled wood entry with beveled glass sidelights and transom, full-height windows 2/2 with cornice lintels, flush board façade, segmental arch windows 2/2, modillioned and bracketed cornice, four interior stucco chimneys with arched hoods, gazebo, privy and guest house rear. 36 9 C

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- 219 Our House, 519 Dallas Avenue, c. 1890. Queen Anne. Two-story, four bay façade, vinyl siding, hip roof with cross gable of pressed metal shingles, turreted bay with polygonal roof, two-story porch with Doric columns, front gabled bay, angled bay, windows 1/1 and 2/2, fish scale shingles below second story windows and gable ends, brick foundation with brick infill, barn rear. 1 8 C
- 220 Perkins-Baker House, 520 Dallas c. 1861. Italianate. Two-story, four bay façade, weatherboard, low-pitched hip roof with cross gable of standing seam metal, segmental arched windows 4/4 with segmental arched hood molds, bracketed cornice, wraparound porch with tapered columns set on square base, double door entrance features segmental arched transom and entablature with paneled stiles, windows three-light casement windows flanked by louvered shutters first story, portion of porch enclosed c. 1930, polygonal bay to west, two interior brick chimneys, brick foundation with brick infill. 36 10 C
- 221 Baker House, 600 Dallas Avenue, c. 1854. Italianate. One-story, five bay façade, hip roof of standing seam metal, weatherboard, wraparound porch with hip roof of standing seam metal with square paneled columns with capitals and denticulated cornice, double arched panel doors entrance enriched by segmental arched transom, full 4/4 windows with shutters, bracketed cornice, pyramidal roof cupola with balustrade, five interior brick chimneys, brick pier foundation with brick infill. 2 16 C
- 222 601 Dallas Avenue, 1926. Colonial Revival. Two-story, three bay façade, gable front portico with arched entry with Doric columns and brick columns, side gable with cross gables of slate shingles, banks of casement windows surmounted by multi-pane transoms first story, paneled wood entry with transoms enriched by cast stone surround, windows 8/8 and casement second story, two brick exterior end chimneys, brick foundation. 2 8 C
- 223 607 Dallas Avenue, c. 1880. Italianate. One-story, five bay façade, flush board façade, weatherboard other elevations, front and side gable roof, shed roof inset entry porch with square fluted columns with dentil band and bracket capitals, double arched entry door with elongated curvilinear sidelights, windows 6/6 with louvered shutters, two interior brick chimneys, brick pier foundation with brick infill. 3 8 C
- 224 Baker Carriage House, 614 Dallas Avenue, c. 1860. One-and-one-half story, weatherboard, gable roof, wood paneled door with transom, carriage bay west, windows 6/6, gable roof cupola, shed roof dormer, brick foundation. Dwelling caught fire during March 2001 pilgrimage but owner plans to restore the dwelling. 6 18 C

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- 225 615 Dallas Avenue, c. 1880. Italianate. One-story, three bay façade, raised cottage, low-pitched hip roof, vinyl siding, central entry with four-panel wood door with sidelights and inset panel, low-pitched gable entry porch supported by cast iron foliated columns, windows 6/6 with inset panel flanked by shutters, bracketed cornice, brick pier foundation with infill. 4 8 C
- 226 Bloch House, 618 Dallas Avenue, c. 1872. Italianate. Two-story, three bay façade, hip roof of standing seam metal, vinyl siding, chamfered columns with bracket capitals support mansard roof full-width one-story porch, modillioned cornice, double arched entrance feature arched glazing and floriated panel and molded surround, arched windows 2/2 and 2/2 with shutters, angled bay east elevation, brick pier foundation. 1 16 C
- 227 Catherine Heather, 619 Dallas Avenue, c. 1840. Federal and Italianate. Two-story, five bay façade, low-pitch hip roof of standing seam metal, full-width mansard roof porch with chamfered columns with bracket capitals and flat-cut balustrade, denticulated cornice, central four-panel wood door entry with sidelights and transom, windows 6/6 with arched lintel and brick relieving arch, full-height windows 6/6 with louvered shutters first story, two interior brick chimneys, brick foundation, brick support building rear. 5 8 C
- 228 625 Dallas Avenue, c. 1910. Craftsman. One-story, three bay façade, hip roof of pressed metal shingles, wraparound porch with paired Doric columns on brick piers and simple balustrade, entrance features sidelights and broken transom, windows 1/1, two interior brick chimneys, brick foundation. 6 8 C
- 229 Bloch-James House, 631 Dallas Avenue, c. 1872. Italianate. Two-story, four bay façade, vinyl siding, hip roof of pressed metal shingles, attached shed roof entry porch supported by Doric columns on solid brick balustrade c. 1930, double door entrance with beveled glass and sidelights features segmental arch beveled glass transom, rope trim and detailed pilasters enrich entry, segmental arch windows 2/4 first story, segmental arch windows 2/2 and 1/1 second story, squared bay with paired segmental arch windows with bracketed and modillioned cornice, three interior brick chimneys, brick foundation. 7 8 C
- 230 700 Dallas Avenue, c. 1966. One-story commercial building, brick veneer, flat roof. Central entrance plate glass door flanked by fixed glass, piers of brick with reveal enhance entrance, full-height fixed glass windows to east and west, roof extends to join east and west all to create integral porch, 30 16 NC

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- 231 701 Dallas Avenue, c. 1886. Italianate. Two-story, three bay façade, low-pitched hip roof of standing seam metal, vinyl siding, full-width flat roof porch with ornamental cast iron porch supports on brick piers replaced original columns c. 1950, double segmental arch wood doors with glazing, windows segmental arch 2/2, bracketed and denticulated cornice, side entry porch with chamfer columns and bracket capitals, brick pier foundation with infill. 8 8 C
- 232 705 Dallas Avenue, c. 1880. Italianate. Two-story, three bay façade, low-pitched hip roof of standing seam metal, asbestos siding, flat roof full-width porch altered c. 1950 with ornamental cast iron porch supports, entrance of paneled door with segmental arches above, windows segmental arch full-height 2/2 first story, windows segmental arch 2/2 second story, bracketed cornice, side entrance segmental arched louvered weather door, exterior end stucco chimneys, brick pier foundation. 9 8 C
- 233 707-709 Dallas Avenue, c. 1880. One-story, four bay façade, front gable roof of standing seam metal, asbestos siding, full width flat roof porch with c. 1950 ornamental cast iron supports, original west entry has double doors with full glazing surmounted by transom, secondary east entry has double doors with glazing c. 1930, porch floor replaced with concrete and concrete steps c. 1930, windows 4/4, exterior brick chimney, brick pier foundation with infill. 10 8 C
- 234 710 Dallas Avenue, c. 1890. Italianate. Two-story, three bay façade, frame, front gable roof of standing seam metal, segmental arched windows of 2/4 and 2/2, entrance features double arched glazing and segmental arched transom, porch lowered to ground level with brick steps to entry, original columns replaced, bracket capitals and scroll-sawn frieze original features of porch, one story wing with segmental arched 2/2 windows, porch enclosed with weatherboard and fixed windows, four chimneys, two of stucco and two of brick, brick pier foundation with brick infill. 31 16 C
- 235 715 Dallas Avenue, c. 1900. Queen Anne. One-story, three bay façade, hip roof with cross gables of pressed metal shingles, asbestos siding, attached inset porch with Ionic columns, entrance features sidelights and broken transom, windows 1/1, east gable end enclosed with pent roof, west gable end features cutaway bays, window replaced with door, two interior brick chimneys, brick pier foundation with infill. 11 8 C
- 236 716 Dallas Avenue, c. 1910. Queen Anne. Two-and-one-half story, three bay façade, hip roof with cross gables, frame, polygonal one-story wraparound porch with Corinthian columns, paneled stiles surround double doors with glazing and transom, three windows have been converted to doors c. 1960, portion of porch enclosed, windows 2/2 and 1/1, gable end with singles, second story balcony with turned columns and spindlework detail, brick pier foundation with infill. 32, 16 C

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- 237 721 Dallas Avenue, c. 1884. Queen Anne. Two-story, five bay façade, drop siding, hip roof with cross gables of pressed metal shingles, windows 1/1 and 2/2, double wood doors with glazing surmounted by transom, wraparound with classic columns on paneled bases, turret bay with fish scale shingles first story and drop siding second story covered with flat roof, gable end embellished with fish scale shingles, portion of wraparound porch enclosed with bank of casement windows c. 1930, decorative triangular pedimented dormer, three interior brick chimneys, brick pier foundation with infill. 19 18 C
- 238 Reese-Hain House, 722 Dallas Avenue, c. 1930. Renaissance Revival. Two-story, five bay façade, scored stucco, hip roof of rounded clay tiles, paired Ionic columns support one-story flat-roof entry porch surmounted by wrought iron balustrade, double door entrance with beveled glass sidelights and transom, windows 1/1, bow front, central bay of second story front gabled with cornice returns, Palladian window with entablature, oculus, one interior stucco chimney, concrete foundation. 33 16 C
- 239 Walker-Plant House, 725 Dallas Avenue, c. 1915. Colonial Revival with Georgian influences. Two-story, three-bay façade, low-pitched hip roof, entry porch with multi-level roof supported by Ionic columns and enriched with dentil course and swag, bow front central bay enriched with full-height Doric pilasters, double door entry flanked by eight-light fixed windows, banks of casement windows surmounted by elliptical fanlights first story, tripartite windows 6/6 second story, wide band frieze, stone quoins at corners, segmental arched belvedere with 6/6 window, three exterior end chimneys. 12 8 C
- 240 726 Dallas Avenue, c. 1966. One-story, brick veneer commercial building, low-pitched front gable roof, brick piers, metal door entrance with sidelights and transom, canopy with metal posts. 34 16 NC
- 241 729 Dallas Avenue, c. 1904. Classical Revival. Two-story, three bay façade, hip roof of tile, interior brick chimney with chimney pots, full-width porch with octagonal columns, arched recessed entry with wood door with full glazing, beveled glass sidelights and arched beveled glass transom, windows 1/1, triangular pedimented parapet, pressed metal quoins, stone foundation. 13 8 C
- 242 730 Dallas Avenue, c. 1900. Queen Anne. Two-and-one-half story, five bay façade, multi-gable roof with flared eaves of pressed metal shingles, diagonal brickwork on front chimney, hip roof turreted wraparound porch with triangular-pedimented entry portico, spindlework detail, double door entrance with transom, windows multi-pane over one, cutaway bay north, second story arcaded balconet, gable end sheathed with shingles and bay window with corbel, foliate carving within frieze, two brick chimneys to rear. 34 18 C

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- 243 731 Dallas Avenue, c. 1968. One-story, brick veneer, flat roof, plate glass door with sidelights, awning, fixed windows, ribbed metal fascia. 14 8 NC
- 244 Liberty National Life Insurance, 801 Dallas Avenue, c. 1970. One-story, brick, stucco and granite exterior, flat roof, fixed display windows and transoms enframed in metal and recessed beneath soffit, plate glass door with sidelight. 15 8 NC
- 245 804 Dallas Avenue, c. 1957. One-story, four bay façade, ranch, side gable roof, brick veneer, shed roof entry porch with foliated cast iron posts, recessed entry with six-panel door with transom, windows 8/8 and 12/12, garage bay with separate side gable roof and octagonal window, interior brick chimney, brick foundation. 36 16 NC
- 246 807 Dallas Avenue, c. 1900. Craftsman. One-and-one-half story, frame, front and side gable roof, windows 9/1, paneled wood door with single pane glass, exposed rafters, triangular knee brackets, paired six-light casement windows, integral entry porch with square paneled columns on brick piers with solid brick balustrade, brick foundation. 16 8 C
- 247 Dallas Apartments, 808 Dallas Avenue, c. 1950. Two-story, multi-dwelling, three bay façade, brick, awning windows of three panes on first and second story flanked by shutters, central bay recessed integral porch primary entrance c. 1990 four-panel door with fanlight and awning windows flanked by sash windows, solid brick balustrade, wrought iron post define porch, tongue-and-groove paneling on recessed integral porch, jalousie door and awning window central bay of second story. 1 15 C
- 248 Cleckler's Produce, 809 Dallas Avenue, c. 1979. One-story open-air market, gable front, exposed rafters, poured concrete foundation. 17 8 NC
- 249 1107 Dallas Avenue, c. 1890. One-story, one-part commercial block building, brick with flat roof. West storefront original, double doors with 1/1 glass above raised panel flanked by paneled stiles, 2/2 display windows on beadboard bulkhead, transoms. East storefront, c. 1930 single door with glass infill flanked by paneled stiles, 2/2 display windows on wood bulkhead. 26 2 C
- 250 St. Andrew's Hall, 1127 Dallas Avenue, c. 1880. Second Empire. Two-and-one-half stories, stucco with cut stone decorative elements, concave mansard roof with arched dormers. Central pavilion enriches with cut stone quoins. One-story entry porch with concave mansard roof with eave brackets and dentil band supported by chamfered columns. Double doors with glazing and segmental arched transom entry. Windows are 4/4 with stone segmental arched hood mold and stone lintels. 20 18 C

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- 251 Superior Cleaners, 1206 Dallas Avenue, c. 1935. One-story commercial building with shed roof. Two-bay storefront of wood pier construction. East bay flush board inserts flank entry, transoms covered with wood. West bay display windows with wood bulkhead, transom covered with wood. Plate glass door, c. 1950, with three-pane sidelight. 14 2 C
- 252 15 Franklin Street, c. 1890. Two-bay two-story brick commercial building with parapet wall and flat roof. South bay cast iron pilasters and wood bulkhead. Entrance, transom and display windows covered. North bay paneled stiles and bulkhead. Display windows circa 1970 and entry double doors with glazing. Transom covered. Second story fenestration five windows, covered, with relieving arches. Dogtooth pattern brickwork. 26 3 C
- 253 Colored Community Center, 16 Franklin Street, c. 1935. Two-story, yellow brick, flat roof, windows 1/1, recessed entrances, brick courses form quoins, metal coping, windows replaced with reflected glass, c. 1980. 21 19 C
- 254 115 Franklin Street, c. 1940. One-story brick commercial building with parapet front. Original storefront filled with concrete block forming smaller display windows. Metal door entry with glazing. 34 3 C
- 255 Clark Memorials, 116 Franklin, c. 1900. One-story, brick, three-bay façade commercial building, primary entrance double doors with sidelights and transom, multi-pane fixed display windows, central bay defined by brick piers extending to parapet, secondary entrance multi-pane door diamond decorative stone treatment. 18 19 C
- 256 120 Franklin Street, c. 1950. Two-story, brick building, side entrance to north, two window openings with brick sills and lintels. 19 19 C
- 257 210 Franklin Street, c. 1860. Greek Revival and Italianate. Two-story, three bay façade, side hall plan, weatherboard, hip roof, standing seam metal, full-width hip roof porch with square columns on plinths with bracket capitals, denticulated cornice, 12/12 windows, eave brackets with drop pendants, shed roof balcony with flat-cut balustrade, one-story lateral wing, brick pier foundation with brick infill. 28 23 C
- 258 212 Franklin Street, c. 1976. One-story, four bay façade, brick veneer ranch, side gable roof, recessed entrance with paneled door, windows 6/6 metal with aluminum shutters. 29 23 NC
- 259 214 Franklin Street, c. 1977. One-story, five bay façade, brick veneer ranch, hip roof, hip roof entry porch with cast iron foliated posts, wood door with nine-panes, windows 9/9. 30 23 NC

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- 260 216 Franklin Street, c. 1977. One-story, four bay façade, brick veneer, side gable, integral porch, wood door entrance, windows 6/6 metal. 31 23 NC
- 261 222 Franklin Street, c. 1976. One-story brick, side and front gable of pressed metal shingles, brick columns support inset porch, windows 2/2 horizontal, one interior brick chimney. 32 23 NC
- 262 230 Franklin Street, c. 1901. Queen Anne. Two-story, three bay façade, beaded weatherboard first story, drop siding second story, side and front gable roof, one-story full-width Craftsman porch with brick columns and brick balustrade c. 1930, south portion of porch glassed, window converted to doors, double door entrance, triangular pedimented wall dormer, one interior brick chimney, brick foundation. 34 23 C
- 263 McDowell House, 302 Franklin Street, c. 1875. Queen Anne. Two-story, five bay façade, vinyl-siding, one-story wraparound porch with turreted extension with turned columns, spindlework and flat-cut balustrade, bracket capitals, double doors with transom flanked by paneled stiles, second story shed roof balcony, brick pier foundation with brick infill, one-story brick building rear. 35 23 C
- 264 310 Franklin Street, c. 1970. One-story, brick veneer ranch, side gable, stoop with iron railing, wood entrance door with six-panes, windows 16/16 with aluminum shutters, brick foundation. 36 23 NC
- 265 312 Franklin Street, c. 1910. Colonial Revival. Two-story L-plan, inset porch with brick columns and brick balustrade first story c. 1930, square wood columns with turned balusters second story, engaged columns, denticulated cornice, double doors with transom 1 21 C
- 266 316 Franklin Street, c. 1900. One-story, three bay façade, side gable, vinyl siding, wood door entrance with glazing surmounted by transom, full-width Craftsman hip roof porch with front gable entry portico supported by tapered columns on brick piers with brick balustrade c. 1920, windows 2/2, brick foundation. 21 2 C
- 267 708 Franklin Street, c. 1900. One-story, four bay façade, frame, hip roof of standing seam metal, paneled wood door with sidelights and transom, full-width hip roof Craftsman porch with tapered columns on concrete blocks c. 1930, windows 6/6, rear addition with hip roof, four scored stucco chimneys, brick piers with brick infill, shed rear. 5 21 C
- 268 711 Franklin Street, c. 1900. One-story, frame, hip roof of pressed metal shingles, wraparound shed roof porch, double doors with glazing, windows 1/1, decorative dormer, gable end with imbricated shingles enclosed by pent roof, one brick interior chimney, brick pier foundation with infill, garage rear. 3 21 C

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- 269 717 Franklin Street, c. 1970. One-story three bay façade, hip roof, concrete block construction, recessed entrance, wood door with square window, windows four-pane casement. 4 21 NC
- 270 New Hope Apostolic Church, 718 Franklin Street, c. 1930. One-story brick exterior, front gable plan attached to one-story hip roof building with open rake, weatherboard and standing seam roof, two recessed entrances with fixed windows east and west. 6 21 C
- 271 800 Franklin Street, c. 1900. Double pen, one-story, four bay façade, frame, side gable, Craftsman full-width flat roof porch supported by four by four lumber replace original columns set on concrete block piers with concrete block balustrade, doors with diamond pane glazing c. 1950, windows 1/1 metal, brick pier foundation. 7 21 C
- 272 804 Franklin Street, c. 1870. Double pen, one-story, four bay façade, weatherboard, side gable roof, tapered columns on brick piers support Craftsman full-width shed roof porch c. 1920, four-panel door entrances, windows 4/4, bracket capitals and engaged columns remain from original porch, brick foundation with brick infill. 8 21 C
- 273 501 Furniss Avenue, c. 1890. Queen Anne. One-story, three bay façade, gable-front-and-wing, gable roof of pressed metal shingles, bracketed cornice, gable end with vergeboard, windows 2/2, attached inset porch with chamfered columns embellished with bracket capitals and flat-cut balustrade, two-panel entrance with sidelights and transom, two interior brick chimneys, brick pier foundation. 36 11 C
- 274 502 Furniss Avenue, c. 1890. Queen Anne. Two-story, three bay façade, L-plan, front and side gable roof of pressed metal shingles, frame, windows 2/2, inset porch of turned columns spindlework frieze and balustrade with standing seam shed roof, second story balcony turned columns and scroll-sawn frieze, entrance features wood door with glazing and transom, square bay with shingles below 2/2 windows and bracketed cornice, one interior brick chimney, brick pier foundation with infill, garage rear. 18 15 C
- 275 506 Furniss Avenue, c. 1890. Queen Anne. One-story, three-bay, gable-front-and-wing, frame, windows 2/2, wood door entrance with glazing surmounted by transom, flat-cut balustrade and turned columns with bracket capitals embellish inset porch, gable front has cutaway bays with corner brackets, variegated shingles enrich gable end, brick pier foundation with infill. 19 15 C

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- 276 507 Furniss Avenue, c. 1907. Colonial Revival. One-story, five bay façade, frame, hip roof, rounded portico with eight classical columns surmounted by balustrade, entrance features wood door with full glazing with sidelights and broken transom, windows 2/2 flanked by louvered shutters and surmounted by cornice lintels, decorative gable dormer with Palladian window, three interior brick chimneys, brick foundation, garage rear. 1 10 C
- 277 512 Furniss Avenue, c. 1890. Queen Anne. One-story, five-bay façade, frame, hip roof with cross gables, windows 1/1, paneled stiles surround four-panel wood door surmounted by transom, full-width porch has been altered Craftsman era porch with tapered brick columns on brick piers, gable end has Palladian variation window, interior brick chimney, brick foundation. 20 15 C
- 278 518 Furniss Avenue, c. 1890. Queen Anne. One-story, three bay façade, gable-front-and-wing form, hip roof on gable, vinyl-siding, Doric columns support inset porch, louvered weather door, windows 2/2 with shutters, one interior brick chimney. 21 15 C
- 279 522 Furniss Avenue, c. 1890. One-story, four bay façade, brick veneer c. 1995, side gable roof of pressed metal shingles, two interior end brick chimneys, replacement metal windows 2/2, wood four-panel door, full-width porch with solid balustrade and brick piers, brick foundation, carport rear. 22 15 NC
- 280 526 Furniss Avenue, c. 1890. One-story, four bay façade, hip roof with cross gables of pressed metal shingles, frame, two interior brick chimneys, windows full-height 2/4, double doors with glazing flanked by paneled stiles and surmounted by transom, shed roof inset porch with spindlework frieze, bracket capitals, turned columns, imbricated shingles enrich gable end, gable front with cutaway bays with corner brackets with 1/1 windows, brick pier foundation with infill, garage rear. 23 15 C
- 281 602 Furniss Avenue, c. 1900. One-and-one-half story, front gable form, gable roof of standing seam metal, windows 4/4, façade windows full-height, two entrances of four-panel wood doors, open eaves, mansard roof full-width porch with geometric-patterned porch supports, vinyl siding, brick pier foundation. 24 15 C
- 282 605 Furniss Avenue, c. 1971. Two-story, multi-dwelling, cross and side gable roof, vinyl siding, sliding glass windows 1/1, full-height front gable entry portico, double plate glass doors with large clear glass surround, poured concrete foundation. 18 8 NC

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- 283 607 Furniss Avenue, c. 1991. One-story, multi-dwelling, hip roof with cross gables, vinyl siding, vinyl windows 6/6 with louvered shutters, paneled door entries, front gable entry porches with Doric columns, brick foundation, 19 8 NC
- 284 608 Furniss Avenue, c. 1910. Colonial Revival. One-story, five bay façade, stucco, side gable roof with double cross gables, wood panel door with sidelights and transom, windows 2/2, gable ends enclosed by pent roof and embellished with variegated shingles, angled bay with full-height 4/4 and 2/2 windows, shed roof inset porch supported by Doric columns, brick foundation. 25 15 C
- 285 812 Furniss Avenue, c. 1900. One-story, side hall, three bay façade, side gable roof, front gable full-width Carolina porch with square columns on brick piers, off-center entry wood door with multi-pane glazing with transom and paneled stiles, windows 2/2, interior brick chimney, brick pier foundation with brick infill. 19 7 C
- 286 813 Furniss Avenue, c. 1890. Queen Anne. One-story, three bay façade, vergeboards, entry porch with chamfered columns and bracket capitals, incised carved wood door with glazing and transom surrounded by paneled stiles, side gable roof with center front gable, frame, interior brick chimney, brick foundation, shed rear. 23 6 C
- 287 814 Furniss Avenue, c. 1950. Two-story, four bay façade, multi-dwelling, hip roof, brick veneer, decorative dormer, windows 2/2, three entries wood doors with door hood supported by brackets. 19 7 C
- 288 1011 Furniss Avenue, c. 1952. One-story, commercial building, flat roof, curved marble surround at off-center entrance, double plate glass doors with sidelights and transom, bank of fixed windows east and west, metal canopy. 16 21 C
- 289 119 Green Street, c. 1970. One-story, L-plan warehouse of brick, low-pitched front gable south ell, high-pitched front gable north ell, four garage bays with metal roll-up doors. 24 23 NC
- 290 625 Jeff Davis Avenue, c. 1910. Queen Anne. One-story, three bay façade, gable-front-and-wing, vinyl siding, two interior brick chimneys, cutaway bays with corner brackets, windows 2/2, attached inset porch with chamfered columns and bracket capitals, wood door with glazing and transom, brick pier foundation with concrete infill. Served as parsonage of Reformed Presbyterian Church. 13 7 C

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- 291 The Reformed Presbyterian Church, 627 Jeff Davis Avenue, c. 1878. Gothic Revival. One-story, three bay façade, front gable form on raised basement, vinyl siding, double four-panel doors with Tudor-arched transom, front gabled door hood, triangular knee brackets, windows 6/6 with triangular pedimented surrounds, decorative truss, brick foundation, lateral wing to west. 14 7 C
- 292 Ina's, 700 Jeff Davis Avenue, c. 1971. One-story, L-plan, brick commercial building, gable roof, gable front entry porch, windows 2/2 horizontal metal, paneled door entrances. 3 19 NC
- 293 720 Jeff Davis Avenue, c. 1969. One-story concrete block building, mansard roof of corrugated metal, plate glass door entrance, fixed glass display windows, large canopy on metal posts. 4 19 NC
- 294 910 Jeff Davis Avenue, c. 1965. Colonial Revival. One-story, four bay façade, side gable roof, separate gable forms integral porch, six-panel wood door, windows 8/8, fixed multi-pane window. 5 19 NC
- 295 1004 Jeff Davis Avenue, c. 1971. One-story, L-shape, commercial building, stack bond brick parapet wall, low-pitched front gable roof, display windows on brick bulkhead wrap around east corner, plate glass entry. 25 7 NC
- 296 500 Lamar Avenue, c. 1905. Queen Anne. One-story, four bay façade, gable-front-and-wing, frame, gable roof of pressed metal shingles, wraparound porch with classical columns, multi-pane entrance with sidelights and transom, gable front with cutaway bays with corner brackets, variegated shingles in gable end, bracketed cornice, windows 1/1, two interior brick chimneys, rock-faced concrete block foundation. 17 10 C
- 297 503 Lamar Avenue, c. 1920. Prairie. Two-story, three bay façade, weatherboard and stucco, hip roof, eave brackets enrich wide overhanging eaves, connecting arch piers support full-width porch, wood door entrance with sidelights and broken transom, windows feature trellis panes over three panes, two brick exterior end chimneys, brick foundation, garage rear. 18 10 C
- 298 504 Lamar Avenue, c. 1905. Queen Anne. One-story, four bay façade, gable-front-and-wing, frame, gable roof of pressed metal shingles, full-width shed roof porch with spindlework frieze and balustrade and turned columns, single door entrance with transom, windows 2/2, variegated shingles in gable end, two interior brick chimneys with corbeling, brick foundation, shed rear. 16 10 C

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- 299 Lamar-Guy House, 508 Lamar Avenue, c. 1850, c. 1870, c. 1910. Queen Anne and Craftsman. Two-story, three-bay, brick, hip roof with cross gables, projecting bay with cutaway bays enrich with corner brackets, windows 2/2 with arched lintel with relieving arch, full-width flat roof porch with square brick columns and brick balustrade, double door entrance with glazing and transom, multi-pane windows on first and second story, two interior brick chimneys. 15 10 C
- 300 514 Lamar Avenue, c. 1890. Italianate. One-story, gable-front-and-wing, frame, segmental arched windows 2/2, attached inset porch with square columns replace original columns, double arched two-light door with segmental transom, interior stucco chimney. 14 10 C
- 301 515 Lamar Avenue, c. 1920. Craftsman. One-story, two bay façade, gable on hip roof, vinyl siding, full-width integral porch with brick columns, wood door entrance with full glazing, sidelights and transom, windows converted to door, windows 1/1, two interior brick chimneys, brick foundation. 19 10 C
- 302 517 Lamar Avenue, c. 1915. Craftsman. One-story, two-bay façade, gable on hip roof, frame, full-width integral porch with tapered columns on brick piers and solid brick balustrade, paneled door entrance with sidelights and transom, windows 1/1, two interior chimneys, brick foundation. 20 10 C
- 303 518 Lamar Avenue, c. 1900. Queen Anne. Two-story, three bay façade, frame, hip roof with cross gables, flat-roof wraparound porch with standing seam metal roof with classical columns, double door with full glazing and transom, windows 1/1, pent roof encloses gable end enriched with variegated shingles, two interior end chimneys, molded concrete block foundation, garage rear. 13 10 C
- 304 519 Lamar Avenue, c. 1915. Craftsman. One-story, two bay façade, gable front, frame, triangular knee brackets, tapered columns on brick piers with solid brick balustrade support full-width porch, entrance flanked by sidelights and surmounted by transom, windows 1/1, three interior brick chimneys brick foundation, shed rear. 21 10 C
- 305 521 Lamar Avenue, c. 1930. Two-story, two bay façade, vinyl siding, hip roof with cross gable of pressed metal shingles, full-width hip roof porch, entrance features sidelights and transom, windows 1/1, pent roof encloses gable end, two interior stucco chimneys. 22 10 C

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- 306 527 Lamar Avenue, c. 1910. Queen Anne. Two-story, three bay façade, hip roof with cross gables of pressed metal shingles, vinyl siding, wraparound porch with classical columns, pent roof encloses gable end, double doors with two-light glazing and transom, paired 1/1 windows on first and second story on gable front, two-story angled bay with 1/1 windows, balcony balustrade replaced with wrought iron, rock-faced molded concrete block foundation. 23 10 C
- 307 203 Lapsley Street, c. 1900. Craftsman. Two-and-one-half story, three bay façade, frame, low-pitched gable front, triangular knee brackets, stucco columns with battered sides at ground level support a shed roof full-width porch with front gabled entry and shed-roofed porte cochère, exposed rafters, double wood doors with glazing and transom, windows 1/1 first story and 8/1 second story, three exterior brick chimneys with corbelling, poured concrete foundation, tenant house rear. 22 16 C
- 308 Haralson-Carmichael House, 213 Lapsley Street, c. 1869. Italianate. One-story, four bay façade, L-plan, frame, gable roof of pressed metal shingles, front gable with squared bay with mansard roof and six-light fixed glass window with stained glass transom, bracketed cornice, attached inset entry porch with lacy scroll-sawn spandrels, chamfered columns with brackets and flat-cut balustrade, double door entrance of beveled glass with beveled glass transom and sidelights, windows 4/4, one interior and one exterior chimney, lateral wing with porch, garage rear. 8 9 C
- 309 Chapman House, 219 Lapsley Street, c. 1900. Queen Anne. Two-and-one-half story, three bay façade, vinyl siding, hip roof with cross gables of pressed metal shingles, turret with fixed glass windows and polygonal roof with belcast eaves, wraparound porch with turn classical columns on paneled piers and turned balusters, windows 1/1, pent roof encloses gable end, triangular pedimented dormer, three interior brick chimneys, garage rear. 7 9 C
- 310 Hardee House, 307 Lapsley Street, c. 1885. Queen Anne. Two-and-one-half story, four bay façade, frame, hip roof with cross gables of pressed metal shingles, double arched doors with glazing surmounted by transom, classical columns support wraparound porch with triangular pedimented entry, integral balcony with arched opening set on columns, windows 2/2, two interior brick chimneys, brick pier foundation. 30 12 C
- 311 Roy-Moore House, 309 Lapsley Street, c. 1885. Italianate. Two-story, three bay façade, weatherboard, hip roof of standing seam metal, attached entry porch with paneled columns and bracketed cornice, double doors with arched lights surmounted by transom, windows 2/2 are full-height on first story, windows 2/2 with cornice lintels on second story, integral side porch with paneled columns and bracketed cornice, two interior brick chimneys, brick pier foundation with brick infill. 31 12 C

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- 312 319 Lapsley Street, c. 1920. Tudor Revival. Two-story, four bay façade, brick veneer, side gable roof, brick with skintled joints, front gabled recessed entry features paneled wood door with arched transom surrounded by stone quoins, windows ten-light metal casement, exterior brick chimney, brick foundation. 32 12 C
- 313 321 Lapsley Street, c. 1900. Colonial Revival. Two-story, three bay façade, multi-dwelling brick, hip roof with cross gables of pressed metal shingles, double doors with glazing and transom above, windows 1/1 with arched wood lintel with relieving arch, pent roof encloses gable ends, two brick chimneys, brick foundation. 33 12 C
- 314 Hain House/Brownstone Manor, 330 Lapsley Street, c. 1904. Classical Revival. Two-story, three bay façade, hip roof, sandstone, monumental two-story porch with Corinthian columns, double doors with glazing with beveled glass sidelights and transoms, elliptical arched tripartite windows 1/1 with stone arches with keystone, modillion cornice, balcony of turned balusters, decorative dormer with Palladian window, four stone interior brick chimneys, sandstone foundation, gazebo rear. 25 11 C
- 315 403 Lapsley Street, c. 1900. Colonial Revival. One-and-one-half story, four bay façade, frame, hip on multi-gable roof, wraparound porch with classical columns, multi-pane beveled glass door with sidelights and broken transom, windows 12/1, angled bay, hip roof dormer, two interior stucco chimneys, brick pier with brick infill foundation. 34 12 C
- 316 411 Lapsley Street, c. 1900. Colonial Revival. Two-story, two bay façade foursquare, stucco, hip roof of pressed metal shingles, one-story full-width triangular pedimented porch with four classical columns, pent roof enclosed gable end, wood door with full glazing, sidelights and broken transom, windows 1/1, decorative hip roof dormer, brick pier foundation with brick infill. 35 12 C
- 317 417 Lapsley Street, c. 1900. Colonial Revival. Two-story, five bay façade, frame, hip roof of pressed metal shingles, full-width porch with Ionic columns on brick piers with a solid brick balustrade, denticulated cornice, balustrade surmounts the roof, removed during survey, louvered weather door with leaded glass transom and sidelights, one missing, windows 1/1, two interior brick chimneys, brick foundation, garage rear. 36 12 C
- 318 420 Lapsley Street, c. 1950. Minimal Traditional. One-story, five bay façade, brick, side gable, windows 6/6 flanked picture window, cross gable south, inset porch with wrought iron railings and porch support, wood panel door with entablature, lateral wing to north, brick foundation. 35 15 C

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- 319 422 Lapsley Street, c. 1900. Queen Anne. Two-story, three bay façade, frame, hip roof with cross gables, windows 2/2, front gable with cutaway bays on first story, variegated shingles enrich gable end, entrance door features stained glass door with transom, fluted classic columns on wood piers support wraparound porch, rear elevation c. 1930 has drop siding exterior, four interior stucco chimneys, brick pier foundation with infill, garage rear. 34 15 C
- 320 423 Lapsley Street, c. 1920. Mission. Two-story, multi-dwelling, stucco, hip roof cross gables of pressed metal shingles, one-story wraparound Moorish arcaded porch, windows 1/1 first story, windows 2/2 second story, central bay window second story, flat-sawn balustrade surmounts porch, rock-faced molded concrete block. 1 11 C
- 321 27 Lapsley Street, c. 1880. Queen Anne. One-story, hip on gable roof, frame, c. 1930 Craftsman one-story porch with foliated cast iron supports on brick piers, front gable with cutaway bays, gable end enriched with variegated shingles, windows 2/2 with shutters, double door entrance with transom, brick foundation. 2 11 C
- 322 428 Lapsley Street, c. 1857. Greek Revival. One-story, three bay façade, central passage form, hip roof, weatherboard, windows 6/6 with shutters surmounted by entablature, entry porch supported by paired square columns, four-panel entrance door with sidelights and transom, single interior stucco chimney, brick pier foundation, shed rear. 33 15 C
- 323 436 Lapsley Street, c. 1958. Colonial Revival. One-story, eight bay façade, ranch, brick veneer, recessed porch, six-panel door with sidelights, windows 6/6 with shutters, secondary recessed entrance with six-panel door, lateral wing to south, one interior ridge brick chimney, brick foundation. 32 15 NC
- 324 Quarles House, 439 Lapsley Street, c. 1859. Greek Revival and Italianate. Two-story, five bay façade, side gable roof of standing seam metal, triangular pedimented two-story portico with Doric columns and bracketed cornice, central entrance four-panel door with sidelights and transom, windows 6/6 with stone lintels, balcony has turned balusters, eave brackets with drop pendants enrich cornice, four interior end brick chimneys, brick foundation, barn, servants' quarters and garage are to rear. 3 11 C
- 325 Haisten House, 500 Lapsley Street, c. 1905. Queen Anne. One-story, three bay façade, beaded weatherboard, hip roof with cross gables, windows 1/1, curvilinear wraparound porch supported by classic columns, gable end enclosed by pent roof and enriched with denticulated raking cornice, imbricated shingles, brick foundation. 31 15 C

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- 326 508 Lapsley Street, c. 1900. Colonial Revival. One-story, three bay façade, frame, front gable roof of pressed metal shingles, windows 1/1 with shutters, wood panel door with glazing, classic columns support wraparound porch with engaged columns at façade, gable end with variation of Palladian form, one interior brick chimney with corbeling, brick foundation. 30 15 C
- 327 509 Lapsley Street, c. 1901. Colonial Revival. One-story, hip roof, frame, flat roof wraparound porch with porte coche're on twelve Ionic columns, turret with conical roof with bellcast eaves, denticulated cornice, windows 1/1, wood door with leaded glass with leaded glass sidelights and transom, pyramidal roof dormer, four interior brick chimneys, brick foundation. 4 11 C
- 328 512 Lapsley Street, c. 1900. Classical Revival. One-story, three bay façade, central passage form, hip roof, frame, windows 2/2, double doors with glazing surmounted by transom, Square Doric columns support full-width integral porch, two interior brick chimneys, molded concrete block foundation beneath porch, brick pier foundation with infill beneath dwelling, shed rear. 29 15 C
- 329 517 Lapsley Street, c. 1890. Queen Anne. One-story, three bay façade, hip roof with cross gable of pressed metal shingles, frame, gable end with imbricated shingles and vergeboard, cutaway bays with corner brackets, windows 2/1 and 1/1, attached inset porch with spindlework balustrade and frieze, turned columns with bracket capitals, double doors with glazing and stained glass transom flanked by paneled stiles, two interior stucco chimneys, brick pier foundation with brick infill, garage rear. 5 11 C
- 330 521 Lapsley Street, c. 1890. Queen Anne. One-story, multi-dwelling, diagonal beaded weatherboard, multi-gable roof of pressed metal shingles, Craftsman shed roof entry porches with square columns on brick piers and balustrade c. 1920, decorative gables with imbricated shingles, windows 2/2, multi-pane entries with transom, three interior stucco chimneys, brick pier foundation with infill. 6 11 C
- 331 605 Lapsley Street, c. 1880. Queen Anne. Two-story, four bay façade, hip roof with cross gables, paneled exterior, wraparound porch with Corinthian columns, double doors with beveled glass and transom in classic entablature flanked by paneled stiles, denticulated and bracketed cornice, balcony with Corinthian columns, solid shingles balustrade, windows 4/4, full-height windows with shutters first story, triangular pedimented entry portico, brick foundation with scored stucco veneer, four interior stucco chimneys, garage rear. 7 11 C
- 332 610 Lapsley Street, c. 1900. Queen Anne. One-story, raised cottage, three bay façade, hip roof of pressed metal shingles, drop siding, full-width integral porch with, turned columns and spindlework frieze, decorative hip roof dormer, windows 2/2, paneled wood door with glazing, interior brick chimney, brick pier foundation. 8 11 C

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- 333 Pure Oil Station, 3 Lauderdale Street, c. 1935. One-story concrete block building with stucco exterior and flat roof, gable front porte coche're supported by metal posts, wood entrance with glazing surmounted by transom, fixed glass display windows with transoms, second entrance north features transom, original garage bays altered with single door and two fixed windows on wood bulkhead, pumps removed, "Pure" sign on "V" shaped post remains. 33 19 C
- 334 Coffee Printing Company, 9 Lauderdale Street, c. 1920. One-story brick with two bays and flat roof with parapet, brick piers with corbeled tops, fixed display windows on brick bulkhead, transoms covered, multi-pane entrance with sidelights, secondary entrance replaced with single-pane wood door, signboard displays "Coffee Printing Company." 32 19 C
- 335 12 Lauderdale Street, c. 1920. One-story concrete block stucco-covered building, garage bays defined by piers, one bay completed closed, two bays have double plate glass doors with fixed glass, one bay fixed glass on concrete block bulkhead. C. 1970 another building, non-contributing was added that fronts Water Avenue. 30 19 C
- 336 Day Motor Supply, Inc., 13 Lauderdale Street, c. 1920. One-story brick commercial building, double garage doors to south, double plate glass door entrance with sidelights and transom, removed, to north c. 1950, large display windows on brick bulkheads, stepped parapet wall, hip roof of standing seam metal. 31 19 C
- 337 Standard Oil Station, 30 Lauderdale, c. 1924. One-story stucco commercial building, hip roof of composite shingles, porte coche're and original multi-light entries with transoms and casement windows. Garage bays have brick infill and c. 1995 windows. 30 4 C
- 338 Dallas County Courthouse, 105 Lauderdale Street, c. 1910, c. 1959, c. 1999. Three-story, five bay stepped façade, synthetic marble and stucco, vertical windows continue from granite base to third story. Synthetic marble, c. 1959, covers original Neo-Classical façade. Stucco applied over façade c. 1999. Courthouse was site of beginning of Voting Rights Movement in 1965. 5 5 NC
- 339 112-114 Lauderdale Street, c. 1875. Two-bay two-story brick component of two-part commercial block. North bay display windows with stone still. South facing recessed entry has single wood door with glazing surmounted by segmental arched transom. South bay has two entries, single wood doors with glazing and display windows on brick bulkhead. Transoms surmount display windows. Second story fenestration six 1/1 windows, segmental arched lintels with relieving arch and stone sill. Corbel table. 36 21 C

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- 340 116-118 Lauderdale Street, c. 1900. Two-bay two-one-story one-part commercial block building. North bay has display windows on brick bulkhead and has been covered with stucco, date unknown. Awning above display windows. Entry is single wood door with glazing. Transoms surmount display windows. South bay has display windows on brick bulkhead with single wood door with glazing. Awning above display windows. Transoms surmount display windows. Window openings on north elevation, except for one have been closed. Building lacks cohesive quality and has lost historic integrity due to changes. 32 4 NC
- 341 Warren Haus, 120 Lauderdale Street, c. 1900. Two-bay two-story component of two-part commercial block. Display windows on brick bulkhead. Single plate glass doors provide entry. Central entry accesses second story. Corrugated metal applied to brick. Second story fenestration three pairs of 1/1 double hung with hopper window. 33 4 C
- 342 St. Paul's Episcopal Church, 210 Lauderdale Street, c. 1875. NRHP 3/25/75. Gothic Revival. Designed by firm of R. and R. M. Upjohn. Cruciform plan incorporates large rose window of stained glass in gable front. Double Tudor arched doors with archivolt. Tudor stained glass windows flank entry. Four-story tower entered through double doors. Second and Third stories of tower have slit windows and stone belt course. Fourth story of tower has louvered vent with tracery detail. Crenellated parapet embellished with finals. Tiffany windows added in late 1800s. Cloister and parish hall added in 1924. 34 4 C
- 343 First Baptist Church, 218 Lauderdale Street, c. 1904. High Victorian Gothic. Akron plan, four-story tower with conical roof flaring to belcast eaves, rough-cut stone, lancet arch windows in tower, tower enriched with gargoyles and tracery, front gabled parapeted entrances have three sets of Tudor arched doors surmounted by ogee arches capped with a boss, copper-capped towers, spires, pinnacles enriched with crockets. 36 4 C
- 344 219 Lauderdale Street, c. 1875. Italianate. Two-story, five bay façade, brick low-pitched hip roof of standing seam metal, foliated cast iron posts support full-width hip roof entry porch, four-panel entrance with segmental arch transom, covered, segmental arch windows 2/2, ell to the south and rear 2/2 segmental arch windows, brick relieving arches surmount windows and door, bracketed and denticulated cornice, brick foundation. 14 16 C
- 345 325 Lauderdale Street, c. 1963. Collegiate Gothic. Three-story, seven bay façade, flat roof with parapet of openwork quatrefoil, decorative tracery. Basket handle compound arch entry, three doors with arched transom. Casement and awning windows. 36 17 NC

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- 346 400 Lauderdale Street, c. 1900. Classical Revival. Two-and-one-half story, three bay façade, stucco, gable roof, interior stucco chimneys, stone foundation. Modillioned cornice and oculus. Windows 1/1 with stone stills. Wraparound porch, paired Doric columns on stone pedestals. Double doors with leaded glass sidelights and transom. Balcony inset porch, Doric columns and balustrade. 15 3 C
- 347 Hobbs House, 401 Lauderdale Street, c. 1825. Federal. One-story L-shaped plan, three bay facade, side gable roof of standing seam metal, weatherboard, two brick end chimneys, brick pier foundation. Casement windows with jib door. Single wood door entry with glazing and transom. Full-width porch with square and pilasters at façade. Balustrade of turned balusters. Kitchen was connected as a rear addition. Lateral addition, date unknown, to north. 29 4 C
- 348 407 Lauderdale Street, c. 1889. Colonial Revival. One-and-one-half story, four bay facade, hip roof with cross gables of pressed metal shingles, drop siding, two interior stucco chimneys, brick foundation. Loggia porch with Doric columns. Single door entry and 1/1 windows. Pent roof encloses front gable. Paired windows in gable end. 28 4 C
- 349 412 Lauderdale Street, c. 1875. Italianate. Two-story, three bays, hip, frame, two interior stucco chimneys, brick pier foundation with concrete block infill. Two-story porch with front gable. Four-panel door with sidelights, broken transom. Drop siding façade. Bay windows with flat-cut balustrade. Second story windows 6/6, hooded with scroll-sawn trim. Hooded balconet. Eave brackets at cornice. 14 3 C
- 350 413 Lauderdale Street, c. 1890. Italianate. Two-story three-bay facade central passage, weatherboard, hip roof with center gable of pressed metal shingles, two interior stucco chimneys, brick foundation with stucco. Single door entry with sidelights and broken transom. Concave mansard roof entry porch, paired chamfered columns, flat-cut balustrade. Angled bays of 2/2 windows, concave mansard roof with paired eave brackets. Cornice embellished with eave brackets. Second story fenestration paired 2/2 windows. 27 4 C
- 351 418 Lauderdale Street, c. 1880. Queen Anne. Two-story three bay facade frame, hip roof with cross gable, one interior brick chimney, brick foundation. Decorative gable imbricated shingles of fish scale, square and sawtooth patterns, louvered vent. Windows 1/1. Cut-away bay. Wraparound turreted porch, spindlework frieze and balustrade, lathe-turned columns, bracket capitals. Entrance features stained glass and stained glass transom. Stained glass accent window. 13 3 C
- 352 429 Lauderdale Street, c. 1960, 1986. Post-Modern. One-story commercial building with hip roof of remodeled in 1986. Brick and stone, stone piers, shaped parapet. Bowed glass block between stone piers, shaped lintels and sills. 26 4 NC

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- 353 430 Lauderdale Street, c. 1900. Tudor Revival. Two-story brick, five bay facade, multi-gable roof and turret with conical roof. North bay multi-light casement windows with Tudor arch lintel. Front gable with double doors on second story. Turret contains primary entry of single door with raked door hood. Turret second story six-pane casement windows. Tripartite windows 6/6. Screened porch. Second story dormer to north and lateral wing are later additions. 11 3 C
- 354 Burns-Coffee House, 436 Lauderdale Street, c. 1875. Classical Revival. Two-story, four bay facade, hip roof of slate, frame, interior brick chimney, brick foundation. Full height 4/4 windows flanked by louvered shutters. Eave brackets at cornice. Full-width porch surmounted with wrought-iron balustrade and supported by Doric columns with Doric pilasters at facade. Entry single door with glazing, sidelights and transom. 10 3 C
- 355 500 Lauderdale Street, c. 1951. Colonial Revival. One-story three-bay commercial building, stack bond brickwork, hip roof and gable front entry porch with Doric columns. Six-panel door entry flanked by multi-light metal casement windows. Gable end, aluminum siding. 9 3 C
- 356 WHBB-WDXX, 505 Lauderdale Street, c. 1972. Two-story brick commercial building with one-story wing. Single plate glass door entry with fixed glass enframed in metal. Cantilevered stone projection forms roof of porch. North two-story wing solid brick wall with brick piers and narrow fixed windows. 25 4 NC
- 357 Ware-Baker-Jones House/Grace Hall, 506 Lauderdale Street, c. 1857. Italianate. Two-story three bay facade central passage with one-story lateral wings. One-story entry porch with square columns. Entry paneled wood door, sidelights, broken transom embellished with stained glass. Palladian window 4/4 flanked by sidelights, louvered shutters. Angled bay windows 4/4. Decorative balustrade surmounts entry porch, bay windows. Tripartite windows second story. Center gable and cornice embellished with eave brackets. One-story wing (north) 4/4 windows flanked by louvered shutters. One-story wing (south) enclosed porch. Two interior brick end chimneys. Two-story servants' quarters to the north. 8 3 C
- 358 Selma-Dallas County Chamber of Commerce, 513 Lauderdale Street, c. 1963. One-story commercial brick flat-roof building with wide overhang and arcaded full-width loggia of stone columns. Single plate glass door entry. Fixed windows. 24 4 NC
- 359 518 Lauderdale, c. 1875. Two-story five bay facade L-shaped, weatherboard, hip roof, two interior brick end chimneys, brick foundation. Full-width hip roof porch with square columns. Denticulated cornice. Windows 2/2. Screened loggia. 7 3 C

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- 360 519 Lauderdale Street, c. 1972. One-story five bay facade ranch, side gable roof, brick foundation, with brick quoins on corners. Recessed off-center entry single six-panel door with four-light sidelights. Windows 6/6 with panel below flanked by louvered shutters. 23 4 NC
- 361 601 Lauderdale Street, c. 1875. Italianate. Two-story, four bay façade, weatherboard, hip roof of pressed metal shingles. Concave mansard roof entry porch, chamfered columns, incised carved frieze and eave brackets. Single door with double arched glazing, segmental arch transom. Angled bay to north 2/2 segmental arch windows, paired brackets and mansard roof. Paired 2/2 segmental arched windows, second story. Second entry single six-light door, c. 1960. Two-story loggia chamfered columns, incised carved frieze. South wing, first story 2/2 full-height windows. Windows second story south wing 2/2 segmental arch. Balustrade replaced. Denticulated and bracketed cornice. 22 4 C
- 362 609 Lauderdale Street, c. 1973. One-story commercial building, brick, flat roof. Flat façade with two narrow windows to south, off-center recessed single door entry flanked by fixed glass windows. 23 21 NC
- 363 614 Lauderdale Street, c. 1900. Craftsman. One-and-one-half story, four bay façade, frame, windows 2/4, multi-pane door with transom, full-width integral porch with battered columns, screened, low-pitched side gable roof, one interior brick chimney, brick foundation, garage rear. 35 7 C
- 364 618 Lauderdale Street, c. 1900. Stick. Two-and-one-half story, two bay façade, horizontal and vertical stickwork, fish scale shingles, single door entry with glazing, sidelights and transom, polygonal façade first story, windows 2/1, squared bay second story, bracketed cornice, flat roof wraparound porch with brick columns and solid brick balustrade Craftsman era, triangular knee brackets, two interior brick chimneys with chimneys pots, shed rear. 34 7 C
- 365 619 Lauderdale Street, c. 1904, 1950. Colonial Revival. Two-and-one-half story, four bay façade, hip roof with cross gables, weatherboard, two exterior brick chimneys, brick foundation. Turreted porch with Doric columns to south enclosed, c. 1950, with weatherboard and small fixed windows. Large window incorporated into renovation. Wood door entry with glazing, sidelights and transom. Windows 1/1. Entry inset shed roof porch with Doric columns. Second story windows diamond pane leaded glass. Elliptical oculus in gable end. Hip roof dormer, 1/1 windows. 20 4 C
- 366 620 Lauderdale Street, c. 1920. Tudor Revival. One-story, four bay façade, front gable and side gable with shed extension roof, brick with skintled mortar joint, integral entry porch, windows 6/6, with double haunch arches and stone sills, decorative half-timbering, eave brackets, single louvered weather door, one brick chimney. 33 7 C

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- 367 622 Lauderdale Street, c. 1920. Tudor Revival. One-story, three bay façade, side gable roof with cross gables, brick with skintled mortar joint, recessed entry porch with scroll-sawn brackets, six-panel door, windows 6/1, awnings, decorative half-timbering, one brick chimney. 32 7 C
- 368 Weaver House, 625 Lauderdale Street, c. 1868. Gothic Revival. Two-and-one-half story, multi-gable three bay facade, standing seam metal roof. South bay paired 1/1 windows. Crenellated parapet wall. Double Tudor arch door entry. Lancet arch windows. Arcade corbel table and denticulated cornice. North bay has angled bay with 1/1 lancet arch windows, cast iron grates in grape pattern. Second story three 1/1 arched windows. Concave mansard roof, copper hood, flat sawn frieze, brackets at second story. Gable end, stepped corbel table and eave brackets. Two interior brick chimneys with chimney pots. 19 4 C
- 369 700 Lauderdale Street, 1999. Colonial Revival. One-story, three bay façade, commercial, brick, windows 6/6 metal, front gable entry porch with Doric columns, four-panel metal door with fanlight, front gable roof, brick foundation. 31 7 NC
- 370 701 Lauderdale Street, c. 1965. Colonial Revival. One-story, three bay façade, commercial brick veneer building, hip roof with side gable transition, front gable entry with six-panel door flanked by fixed pane windows, windows 3 pane fixed. 27 7 NC
- 371 Old Strout's Boarding House, 801 Lauderdale Street, c. 1890. Queen Anne. Two-story, three bay façade, frame, hip roof with cross gables of pressed metal shingles, windows 1/1, double doors with transom and paneled stiles, wraparound hip roof porch with Doric columns, cutaway bays with corner brackets, two interior brick chimneys, brick pier foundation with brick infill. 28 7 C
- 372 802 Lauderdale Street, c. 1954. One-story two-bay flat roof, concrete block with brick veneer, display windows on concrete block, plate glass entry doors with transom, lateral wing of concrete block. 30 7 NC
- 373 901 Lauderdale Street, c. 1900. Colonial Revival. Two-story, three bay façade, stone-faced molded concrete block, flat-roof entry porch with paired banded columns on concrete block piers, double plate glass doors with fixed sidelights and transom, c. 1960, windows replaced with fixed windows, lozenge-paned windows, modillion course, hip roof of pressed metal shingles, concrete block chimney and foundation. 29 7 C
- 374 1 Mabry Street, c. 1970. Colonial Revival. One-story ranch with two-story wing, side gable roof, wood four-panel door recessed entrance, windows 12/12 with shutters, gable front bay triple 6/6 windows first and second story with shutters, one interior brick chimney. 11 13 NC

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- 375 7 Mabry Street, c. 1920. Craftsman. One-and-one-half story, side gable roof, full-width shed roof porch with connecting arches on brick piers, wood multi-pane entrance door with sidelights and transom, triangular knee braces enrich arches, windows 6/1, front gable dormer with exposed rafters tails and triangular knee braces, one interior brick chimney, brick foundation. 12 13 C
- 376 9 Mabry Street, c. 1944. Two-story, three bay façade, multi-dwelling, front gable, central entrances of wood doors with original screen doors and hip roof door hood. Windows 6/6 with brick lintels, integral porches with simple balustrades and screening, decorative brickwork, brick foundation. 13 13 C
- 377 Adrea Apartments, 11 Mabry Street, c. 1925. Spanish Revival. Two-story, three bay façade, stucco, shaped parapet of Moorish arch and crenellation, central entrance recessed into a two-story arch, wood entrance door with glazing and arched transom, integral porches with arched openings and simple balustrade, windows 6/6, two exterior stucco chimneys. 14 13 C
- 378 Roselyn, 25 Mabry Street, c. 1940. Colonial Revival. Two-story, seven-bay, brick veneer, multi-dwelling, hip roof with center gable, symmetrical façade with central six-panel door flanked by pilasters surmounted with entablature, wrought iron balconet, arched sash window above entrance second story, windows 6/6, integral porches with wrought iron balustrades, triangular pedimented decorative dormers, two interior brick chimneys, brick foundation. 15 13 C
- 379 Old Dallas Male and Female Academy, c. 114 Mabry Street, c. 1844. Federal. Two-story, central passage, four bay façade, brick, hip roof of standing seam sheet metal, windows 12/9, hip roof entry porch with square Doric columns reconstructed c. 1998, side porch north, paneled door with glazing, sidelights and transom, brick foundation. 22 20 C
- 380 116 Mabry Street, c. 1920. One-story, flat roof, stucco commercial building, four bay façade, wood casement windows, recessed entry with paneled door flanked by sidelight. 21 14 C
- 381 117 Mabry Street, c. 1930. Colonial Revival. One-story, four bay façade, hip roof, stucco, windows 9/9, 12/12, flat roof entry porch with paired fluted Doric columns, porch was screened c. 1950, wide overhanging eaves with exposed rafters, wood entrance door with glazing surmounted by transom, interior stucco chimney, shed rear. 20 14 C
- 382 216 Mabry Street, c. 1920. Foursquare, frame, hip roof, two-story, full-width one-story flat roof porch supported by brick columns with brick balustrade, north side of porch screened, louvered weather door with sidelights and transom, windows 1/1, brick foundation. 22 21 C

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- 383 320 Mabry Street, c. 1900. Queen Anne. Two-story, four bay façade, hip roof with cross gable of standing seam metal, frame, diagonal tongue-and-groove siding first story polygonal bay, wraparound porch classical columns, replaced, leads to wood door with glazing, windows 1/1, hip roof balcony with classical columns and spindlework balustrade, now screened, balcony access wood door with glazing, brick pier with brick infill foundation. 20 17 C
- 384 321 Mabry Street, c. 1886. Queen Anne. Two-story, four bay façade, frame, hip roof with chipped gable, weatherboard and shingle exterior, attached inset hip roof porch supported by square columns on brick piers c. 1910, wood entrance door with glazing and segmental arched transom, windows 2/2 east, segmental arch 2/2 windows west of entrance, gable end embellished with spindlework detail, two interior brick chimneys, brick foundation with brick infill. 10 18 C
- 385 326 Mabry Street, c. 1880. Italianate. One-story, gable-front-and-wing, frame, roof of standing seam metal, inset porch of chamfered columns and bracket capitals, wood door with glazing and transom, French doors, windows 4/4, scroll-sawn vergeboard enriches gable end, one interior brick chimney, brick pier foundation. 21 17 C
- 386 Phillips-Hobbs-Joyce House, 329 Mabry Street, c. 1837. Greek Revival. One-story, five bay façade, raised cottage, weatherboard, hip roof of standing seam metal, entry porch with stairs to either side, four-panel door with sidelights and transom surmounted by entablature, four square columns support hip roof porch, windows 6/6 with shutters, lateral side gabled wing with flat roof porch supported by square columns, brick pier foundation, shed rear. 11 18 C
- 387 330 Mabry Street, c. 1873. Italianate. One-story, three bay façade, gable-front-and-wing, frame, inset porch with chamfered columns and flat-cut balustrade, entrance features segmental arch transom, front gable with angled bay, segmental arch windows 2/2, vergeboard in gable end, three interior brick chimneys, garage rear. 22 17 C
- 388 403 Mabry Street, c. 1893. Queen Anne. One-story, four bay façade, frame, hip roof with cross gables, wraparound porch with a spindlework frieze, spindlework balustrade and turned columns, wood entrance door with glazing and transom surrounded by paneled stiles, front gable with cutaway bays with corner brackets, windows 2/2, gable end embellished with imbricated shingles and vergeboard, two interior brick chimneys, brick pier foundation with brick infill. 13 18 C

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- 389 409 Mabry Street, c. 1890. Queen Anne. One-story, four bay façade, frame, hip roof with cross gables, attached inset porch with spindlework frieze, flat-cut balustrade, turned columns, wood door entrance with glazing and transom surrounded by paneled stiles, front gable with cutaway bays with corner brackets, windows 2/2, gable end enriched with imbricated shingles and vergeboard, two interior brick chimneys, brick pier foundation with brick infill, garage and shed rear. 14 18 C
- 390 Swift-Gamble House, 410 Mabry Street, c. 1850. Greek Revival. One-story, five bay façade, weatherboard, hip roof with cross gables of pressed metal shingles, one interior chimney with arched hood, flush board exterior, entrance features sidelights and transom, French doors to north and south, windows 6/6, gable end embellished with imbricated shingles, full-width integral porch with square Doric columns, concrete block foundation, garage rear. 11 15 C
- 391 415 Mabry Street, c. 1890. Queen Anne. One-story, five bay façade, frame, hip roof with cross gable of pressed metal shingles, wraparound porch with spindlework frieze, turned balusters, turned columns with bracket capitals, wood door entrance with glazing and transom surrounded by paneled stiles, windows 2/2, angled bay west, cross gable enriched with fish scale shingles, two interior brick chimneys, brick foundation, garage with second story apartment rear. 15 18 C
- 392 423 Mabry Street, c. 1893. Queen Anne. One-story, four bay façade, frame, hip roof with cross gables of pressed metal shingles, full-width porch with spindlework frieze, flat-cut balustrade and turned columns, wood entrance door with glazing, transom and paneled stiles, front gable with cutaway bays with spindlework brackets, windows 2/2, gable end enrich with imbricated shingles and vergeboard, two interior brick chimneys, brick foundation, shed rear. 16 18 C
- 393 430 Mabry Street, c. 1890. Italianate. One-story, four bay façade, stucco, front and side gable roof, interior end brick chimney with chimney pots, segmental arched broken transom surmounts entrance with arched panels and three-pane glazing, segmental arch windows 4/4 with shutters, denticulated and bracketed cornice, turned columns with bracket capitals support inset porch, brick pier foundation with infill. 12 15 C
- 394 431 Mabry, c. 1875, c. 1900 Two-story, five bay façade, front gable roof of standing seam metal, frame, front gabled side hall plan c. 1875 with two rooms first story and two rooms second story, square paneled columns support full-width hip roof porch, triangular pedimented entry portico, wood door with glazing surmounted by segmental arched transom, segmental arch 2/2 4/4 windows, wood door with segmental arch transom provides access to gable roof balcony, one interior brick chimney, brick pier foundation, shed and garage rear. 17 18 C

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- 395 500 Mabry Street, c. 1860. Greek Revival. One-story, three bay façade, weatherboard, low-pitched hipped roof with center cross gable, windows 6/6, variegated shingles in center gable, single panel wood door with glazing flanked by sidelights, transom, and shouldered door surround, c. 1925 full-width Craftsman porch with tapered paneled columns on brick piers and solid brick balustrade, brick foundation. 13 15 C
- 396 506 Mabry Street, c. 1890. Queen Anne. Two-story, two bay façade, frame, hip roof with cross gables of standing seam metal, windows 4/4, front gable end enhanced with fish scale shingles, full-width hip roof porch first story, cast iron porch supports and wrought iron balustrades replace original turned columns on first and second story porches, first story entrance wood door with four-pane glazing and transom, second story entrance wood door with glazing, brick foundation. 14 15 C
- 397 508 Mabry Street, c. 1890. Queen Anne. Two-story, two bay façade, front and side gable roof of standing seam metal, vinyl siding, windows 2/2, inset porch on first story with fluted porch columns and brick veneer c. 2000, six-panel wood door, balcony with classic columns and turned balustrade, brick foundation. 15 15 C
- 398 King Memorial Hospital/Dunn Nursing Home, Inc., 515 Mabry Street, c. 1884. Classical Revival. Two-story yellow brick irregular shape, monumental triangular pedimented two-story portico with denticulated cornice, fluted Doric columns, double plate glass doors entrance with transom, c. 1950, ten interior chimneys, hip roof of standing seam metal, windows jalousie five-pane and double hung 1/1, glazed terra cotta lintel course and belt course, one-story porch with turreted extension, elements of Queen Anne house served as original building are visible to rear of property, brick foundation, mechanical building rear, contributing resource with multiple elements. 26 15 C, 27 15 C, 28 15 C
- 399 520 Mabry Street, c. 1890. Queen Anne. One-story, five bay façade, hip roof with cross gables of pressed metal shingles, original wraparound porch altered enclosed c. 1930 on east side and reflect Craftsman era, Doric columns on brick piers support full-width porch with entry portico, wood entrance with glazing, beveled glass sidelights and broken transom, windows 1/1, front gable end enclosed by pent roof, angled bay to north with 1/1 windows, one interior brick chimney, brick foundation. 16 15 C
- 400 530 Mabry Street, c. 1875. Colonial Revival. One-and-one-half story; five bay façade; aluminum siding; hip roof with cross gables; windows 1/1; louvered weather door with sidelights and transom; angled bay; pent roof encloses gable end; wraparound porch of standing seam metal supported by Ionic fluted columns on concrete block piers with concrete block balustrade and foundation of porch, c. 1920; two interior brick chimneys; brick foundation. 1 7 C

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- 401 601 Mabry Street, 1974. Colonial Revival. Two-story, five bay façade, side gable roof, vinyl siding, four-panel wood entry with sidelights and elliptical fanlight, triangular pedimented door hood with cornice return supported by Doric columns, balustrade surmounts screen porch, balustrade surmounts lateral addition with casement windows, two brick chimneys, interior and exterior end, brick foundation. 20 8 NC
- 402 604 Mabry Street, c. 1916. Prairie. Two-and-one-half story, four bay façade, hip roof, brick veneer, windows 8/1 and 6/1 double hung with louvered shutters on first story, windows 8/1 and eight pane casement on second story, full width hip roof porch with brick columns, porte coche' re, gable roof dormer with casement windows, one interior brick chimney, one exterior brick chimney, brick foundation, garage rear. 2 7 C
- 403 610 Mabry Street, c. 1880. Queen Anne. Two-and-one-half story, four bay façade, hip roof of pressed metal shingles, aluminum siding, windows 1/1, recessed double paneled doors with glazing, gable end enclosed with pent roof, wraparound porch of standing seam metal supported by Ionic columns, rounded bay with imbricated shingles, angled bay with cutaway bays enriched with corner brackets, belfry with pinnacle, modillioned cornice, crockets along ridge, three interior brick chimneys, brick pier foundation. 3 7 C
- 404 611 Mabry Street, 1983. Colonial Revival. One-story, four bay façade, hip roof, vinyl siding, windows 6/6, six-panel wood door, full-width integral porch with Doric columns and knee brackets, brick and concrete pier foundation. 21 8 NC
- 405 620 Mabry Street, c. 1895. Queen Anne. Two-and-one-half story, three bay façade, frame, hip roof with cross gables of pressed metal shingles, windows 1/1 with louvered shutters, attached triangular pedimented entry porch with spindlework balustrade, turned columns, bracket capitals and spindlework frieze, modillioned cornice, bull's eye paneled gable end, squared bay with bracketed cornice and bull's eye paneled frieze, two interior stucco chimneys, brick foundation. 4 7 C
- 406 621 Mabry Street, c. 1907. Colonial Revival. One-story, five bay façade, spraddle plan variation, frame, wood door with full glazing, sidelights and broken transom, windows 2/2, spraddle roof dormer with multi-light sash over one light, integral wraparound porch of standing seam metal with Ionic columns, two interior brick chimneys, stone foundation. 22 8 C

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- 407 Gillis House, 623 Mabry Street, c. 1850. Greek Revival. One-story, five bay façade, hip roof, Italianate flat roof porch with flat-cut balustrade and porch supports, windows 6/6 with jib doors and louvered shutters, double arched paneled door entry with sidelights and transom, weatherboard, brick pier foundation. 23 8 C
- 408 628 Mabry Street, c. 1900. Queen Anne. One-story, seven bay façade, hip roof with cross gables of pressed metal shingles, frame, windows 2/2, entries four-panel wood doors with transoms, gable roof dormer, gable end with imbricated shingles enclosed with pent roof, full-width porch with chamfered columns and reconstructed flat-cut balustrade, secondary inset porch with chamfered columns and flat-cut balustrade, brick pier foundation. 5 7 C
- 409 704 Mabry Street, c. 1916. Prairie. Two-and-one-half-story, foursquare, brick veneer, hip roof, windows 1/1, large eave brackets with wide overhanging eave, hip roof dormer, full-width hip roof porch with brick columns and brick balustrade, porte coche're, central louvered weather door entry with beveled glass sidelights and transom, interior brick chimney, brick foundation, garage rear. 6 7 C
- 410 710 Mabry Street, c. 1916. Two-story, three bay façade, low-pitched hip roof, brick with dressed mortar, full-width shed roof porch with brick arches, two pairs of French doors, louvered weather door, windows 1/1. 7 7 C
- 411 Sturdivant Hall/Watts-Parkman-Gillman House, 713 Mabry Street, c. 1856. NRHP 8/27/87. Greek Revival. Two-story, five bay façade, stucco over brick, low-pitched hip roof of standing seam metal, monumental porch of Corinthian columns on stone bases, double four-panel doors flanked by Doric columns with sidelights and broken transom, denticulated cornice, windows 6/2 over jib doors with louvered shutters, hip roof belvedere with bracketed cornice, wrought iron balustrade, single four-panel door flanked by Doric columns with sidelights and broken transom on second story, four interior stucco chimneys, brick foundation, summer house, kitchen and servants' quarters rear. 33 8 C
- 412 Fitts Cottage, Mabry Street, c. 1840. Greek Revival. One-story, front gable, flush board façade, weatherboard on other elevations, denticulated cornice, two-panel entrance door, square Doric columns support full-width porch, windows 6/6, brick pier foundation. 3 14 C
- 413 Gordon's Antiques, 720 Mabry Street, c. 1880. Queen Anne. One-story, three bay façade, gable-front-and-wing, frame, gable roof of pressed metal shingles, gable end with imbricated shingles, spindlework vergeboard, cutaway bays with spindlework corner brackets, wraparound porch with turned columns. windows 1/1, paneled door with glazing surmounted by transoms, three interior brick chimneys, brick pier foundation. 8 7 C

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- 414 802 Mabry Street, c. 1880. Queen Anne. One-story, three bay façade, frame, hip roof with cross gables, pent roof encloses gable ends with imbricated shingles and vergeboards, stained glass transom above front gable window, cutaway bays with spindlework corner brackets, windows 1/1 and 2/2, wraparound porch with spindlework frieze, bracket capitals, turned columns, spindlework balustrade, brick pier foundation with brick infill. 9 7 C
- 415 White-Force Cottage, 811 Mabry Street, c. 1859. Italianate. One-story, five bay façade, weatherboard, hip roof with center gable of standing seam metal, windows 2/2 with louvered shutters, bracketed cornice, connecting arches and square columns support shed roof full-width porch, four panel wood door with sidelights and broken transom, two interior brick chimneys with arched hoods, brick pier foundation with brick infill. 34 8 C
- 416 814 Mabry Street, c. 1880. Colonial Revival. Two-story, four bay façade, L-shaped plan, frame, wraparound porch with Ionic columns, windows 2/2 with jib doors, double doors with leaded glass, leaded glass sidelights and transom, two interior brick chimneys, hip roof, brick foundation. 4 14 C
- 417 900 Mabry Street, c. 1900. Queen Anne. One-three bay façade, gable-front-and-wing, frame, gable end with imbricated shingles, vergeboard, windows 2/2, wood paneled door with glazing surmounted by transom, attached inset porch with turned columns and spindlework frieze, two interior brick chimneys, brick pier foundation with brick infill. 11 7 C
- 418 901 Mabry Street, c. 1900. Queen Anne. Two-and-one-half story, three bay façade, frame, hip roof with cross gables, windows 2/2, 6/6 with louvered shutters, wood paneled entry with sidelights and transom, attached inset porch of standing seam metal with spindlework frieze and turned balusters supported with turned columns, balconet with turned columns, turned balusters and spindlework frieze, gable ends with fish scale shingles and spindlework vergeboard, interior brick chimneys, brick foundation. 35 8 C
- 419 906 Mabry Street, c. 1890. Queen Anne. One-story, four bay façade, gable-front-and-wing, frame, gable end with imbricated shingles, vergeboard with beaded spindles, cutaway bay with corner brackets, windows 4/4, wood door with glazing surmounted by stained glass transom and flanked by paneled stiles, attached inset porch with turned columns and spindlework balustrade, two interior brick chimneys, brick pier foundation. 12 7 C
- 420 Ujima House, 911 Mabry Street, c. 1860. Italianate. One-story, three bay façade, side gable with center gable of standing seam metal, windows segmental arched 4/4 with arched louvered shutters, wood door with transom, entry porch of standing seam metal with iron balustrade and porch supports, two interior brick end chimneys, brick foundation. 36 8 C

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- 421 Miss Minnie Sue House, 622 McLeod Avenue, c. 1830. One-story, three bay façade, side gable with center gable of pressed metal shingles, windows 9/9 with louvered shutters, flat roof porch with flat-cut porch supports and balustrade, double six-panel door entry with transom, brick pier foundation with infill. 26 8 C
- 422 James Martin Calhoun Law Office, 606 McLeod Avenue, c. 1833. Greek Revival. One-story, front gable roof, weatherboard, full-width integral porch with Doric columns, four-panel wood door entry with transom, windows 6/6, interior brick chimney, brick pier foundation. 25 8 C
- 423 McKinnon-Riggs Doctor's Office, 604 McLeod Avenue, c. 1850. Greek Revival. One-story, two bay façade, front gable roof, weatherboard, windows 6/9 with louvered shutters, four-panel wood door entry with transom and entablature, full-width integral porch with square Doric columns, Doric pilasters and simple balustrade, exterior end brick chimney, brick pier foundation. 24 8 C
- 424 Siegel's Servants Quarters, 602 McLeod Street, c. 1900. One-story two bay façade, side gable roof of wood shingles, shed roof porch with chamfered columns on square posts, four-pane door, window 4/4, brick pier foundation. 13 20 C
- 425 712 McLeod Street, c. 1900. Queen Anne. One-story, frame, hip roof with cross gable of pressed metal shingles, flat-roof inset porch with classical columns, double doors with beveled glass and transom flanked by paneled stiles, triple windows 1/1, pent roof encloses gable end, brick foundation with brick infill. 14 15 C
- 426 713 McLeod Street, c. 1900. Queen Anne. One-story, frame, hip roof with cross gables of pressed metal shingles, pebble dash stucco, flat roof entry porch altered with square columns and simple railing, two multi-pane entrance with transom, windows 1/1, rock-faced molded concrete block foundation. 13 23 C
- 427 411 Parkman Avenue, c. 1890. One and one-half story, five bay façade, hip on gable roof of pressed metal shingles, flat roof full-width porch with entry portico, entrance double doors with glazing, sidelights and broken transom, windows 1/1, gable dormer with four pane window, vents, vergeboard and finial, three brick chimneys. 26 22 C
- 428 509 Parkman Avenue, c. 1949. One-story, brick veneer, commercial building, four bay façade, hip roof, wide overhanging eaves shelter fifteen-pane fixed windows, square pier supports roof overhang, double door entrance. 4 16 C

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- 429 510 Parkman Avenue, c. 1880. Queen Anne. One-story, three bay façade, beaded weatherboard, hip roof with cross gables, double door entrance features transom, front gable bay with cutaway bays, pent roof encloses gable end enriched by variegated shingles, polygonal porch with classical columns augments circular portico, window 1/1, two interior brick chimneys, brick foundation. 3 16 C
- 430 513 Parkman Avenue, c. 1870. One-story, five bay façade, side gable roof of pressed metal shingles, full-width hip roof porch with square columns, c. 1990, porch lowered to ground level and brick stiles lead to multi-pane entrance c. 1900 surmounted by transoms and flanked by paneled stiles, windows 2/2, cross gable with flush board in gable end, one interior brick chimney, brick pier foundation with brick infill, garage rear. 5 16 C
- 431 609 Parkman Avenue, c. 1900. Queen Anne. One-story, three bay façade, vinyl siding, hip roof with cross gables, Craftsman entry porch with square paneled columns on brick piers and solid brick balustrade, louvered weather entrance, windows 2/2 with shutters, front gabled bay with cutaway bays, gable end enrich with diamond shingles and vergeboard, three interior brick chimneys, garage rear. 8 16 C
- 432 610 Parkman Avenue, c. 1890. One-story, gable-front-and-wing, three bay façade, vinyl siding, windows 4/4, inset porch with classical columns, wood entrance door with glazing surmounted by transom, one interior brick chimney, brick pier with brick infill foundation. 9 18 C
- 433 613 Parkman Avenue, c. 1890. Queen Anne. One-story, four bay façade, hip roof with cross gables, frame, one-story wraparound turreted porch with spindlework frieze and balustrade supported by turned columns, paneled stiles enhance double door entrance with transom, west front gabled bay with cutaway bays with spindlework corner brackets, gable end enclosed with pent roof and enriched with imbricated shingles and spindlework vergeboard, windows 1/1, cross gable with spindlework vergeboard, port coche're has spindlework frieze with turned columns, three interior brick chimneys, brick foundation, garage rear. 7 16 C
- 434 614 Parkman Avenue, c. 1900. Queen Anne. One-story, gable on hip roof of pressed metal shingles, vinyl siding, triangular pedimented entry with concave bracketed cornice, fish scale shingles and oculus enrich gable end, wood entrance door with arched windows and segmental arched transom, segmental arch 2/2 window north of entry, windows 2/2, brick foundation with brick infill. 8 18 C
- 435 618-620 Parkman Avenue, c. 1965. One-story, six bay façade, brick duplex, gable on hip roof, recessed porch has two separate ten-panel doors, windows 9/6. 7 18 NC

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- 436 619 Parkman Avenue, c. 1890. Queen Anne. Two-and-one-half story, three bay façade, frame, steeply pitched hip roof with cross gables, inset porch with spindlework frieze, turned balustrade and columns, front gabled bay with 1/1 windows with shutter first and second story, double door entrance surmounted by transoms, cross gables enriched with variegated shingles and enclosed with pent roof, brick pier foundation with brick infill, garage rear. 6 16 C
- 437 701 Parkman Avenue, c. 1890. Queen Anne. One-story, three bay dwelling, hip roof with double front gables, frame, c. 1930 screened porch altered with solid brick balustrade and front gable entry enclosed with louvered weather door with sidelights, windows 2/2, cross gables enriched with imbricated shingle and scroll-sawn vergeboard, one interior brick chimney, brick foundation. 19 17 C
- 438 709 Parkman Avenue, c. 1900. One-story, three bay façade, L-plan, frame, hip roof with cross gable, polygonal bay, windows 6/6, double door entrance, wraparound flat roof porch supported by tapered columns on c. 1930 brick piers, cross gable with scroll-sawn vergeboard, one interior brick chimney, carport, rear. 18 17 C
- 439 714 Parkman Avenue, c. 1910. Queen Anne. Two-story, three bay façade, L-plan, frame, hip roof with cross gable of standing seam metal, triangular pedimented entry portico with spindlework frieze, turned columns of first and second story porches replaced with square columns, first and second story entrances wood door with two-pane glazing surmounted by transom, windows 2/2, diagonal beadboard façade treatment, interior end brick chimney. 6 15 C
- 440 715 Parkman Avenue, c. 1940. Craftsman. One-and-one-half story, front gable, three bay façade, integral full-width porch, battered ground level piers support paneled dwarf columns, solid brick balustrade anchors porch, wood door with transom, windows 8/1 double hung and six-pane casement, shingle exterior, brick foundation, shed rear. 17 17 C
- 441 Parkman-Martin House, 721 Parkman, c. 1839. Greek Revival. Two-story, three bay façade, side hall plan, weatherboard, hip roof of standing seam metal, triangular pedimented entry porch with square columns, louvered weather door with sidelights and transom, windows 6/6, brick foundation with brick infill, school rear. 16 17 C
- 442 724 Parkman Avenue, c. 1890. Queen Anne. One-story, four bay façade, brick veneer, front and side gable roof of standing seam metal, front gable entry porch has little of the original detailing of porch, entrance is a four-panel door c. 1960, brick veneer applied c. 1960 with quoins of synthetic material, windows replaced with 2/2 horizontal pane, brick foundation. 5 15 NC

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- 443 728 Parkman Avenue, c. 1890. Italianate. One-story, two bay façade, side hall form, vinyl siding, hip roof with front gable, front gable porch retains chamfered columns and bracket capitals, eave brackets are missing, entrance two-panel door with two-pane glazing, full-height 2/2 windows, brick foundation. 4 15 C
- 444 800 Parkman Avenue, c. 1900. Two-story, two bay façade, side hall form, front gable roof, vinyl siding, windows 1/1, first story fenestration fixed glass windows flanked by 1/1 windows c. 1970, original two-panel door with glazing surmounted by transom, square columns support full-width porch, dwelling was one-story originally, altered to two-story. 3 15 NC
- 445 801 Parkman Avenue, c. 1900. Colonial Revival. Raised cottage, one-story, five bay façade, frame, hip roof, wraparound porch with arched entry and Doric columns with turned balustrade, windows 6/6, single door entry with glazing, sidelights and transom, two interior brick chimneys, brick pier foundation with brick infill. 34 6 C
- 446 804 Parkman Avenue, c. 1900. Queen Anne. One-story, hip roof with cross gables, aluminum siding, gable front with separate gabled squared bay, windows 2/2, multi-pane entrance with transom, cross with imbricated shingles, one interior brick chimney, brick foundation. 2 15 C
- 447 809 Parkman Avenue, c. 1915. Queen Anne. One-and-one-half story, three bay façade, frame, hip roof with cross gables of pressed metal shingles, windows 2/2, single door entry with transom, decorative window with beveled glass, imbricated shingles in gable end, decorative dormer, wraparound hip roof porch with Doric columns and turned balustrade, stone foundation. 16 22 C
- 448 205 Pettus Street, c. 1900. One-story, two bay façade, front gable shotgun, frame, four-panel wood door, windows 4/4, entry porch with square posts, one interior brick chimney, brick pier foundation. 17 9 C
- 449 209 Pettus Street, c. 1900. One-story, two bay façade, front gable shotgun, frame, four-panel wood door, windows 4/4, entry porch with square posts, one interior brick chimney, brick pier foundation. 18 9 C
- 450 211 Pettus Street, c. 1900. One-story, two bay façade, front gable shotgun, frame, four-panel wood door with screen door, windows 4/4, entry porch with chamfered columns, one interior brick chimney, brick pier foundation. 19 9 C

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- 451 212 Pettus Street, c. 1940. Minimal Traditional. One-story, three bay façade, masonite siding, entrances six-light wood doors with screen doors, windows 6/6, hip roof entry porch with chamfered columns and simple balustrade, one interior brick chimney, brick foundation. 16 9 C
- 452 213 Pettus Street, c. 1900. One-story, two bay façade, front gable shotgun, frame, four-panel wood door with screen door, windows 4/4, entry porch with chamfered columns, brick pier foundation. 20 9 C
- 453 214 Pettus Street, c. 1935. One-story, three bay façade, hip roof, vinyl siding, central entrance wood door with glazing and screen door, windows 6/6, hip roof entry porch with turned columns and simple railing and balustrade, stone foundation. 15 9 C
- 454 217A-217B Pettus Street, c. 1900. Craftsman. One-story, multi-dwelling, side gable with center gable, drop siding, twelve light entrances, windows 6/6 with louvered shutters, flat roof supported by square columns, exposed rafters and triangular knee bracket along gable, two interior end chimneys, brick foundation. 21 9 C
- 455 307 Selma Avenue, c. 1910. Queen Anne. One-story, three bay façade, gable-front-and-wing, frame, gable roof of pressed metal shingles, gable front with cutaway bays with 2/2 windows, entrance wood panel door with two lights, transoms covered with wood, turned columns support inset porch, brick pier foundation with brick infill, shed rear. 12 9 C
- 456 313 Selma Avenue, c. 1900. Queen Anne. One-story, four bay façade, stucco, hip roof with cross gables of pressed metal shingles, paneled wood entry door with glazing surmounted by transom and surrounded by double paneled stiles with diagonal wood, angled bay with concave mansard roof, windows 1/1 and 2/2, entry porch terminates in pyramidal roof with belcast eaves, turned columns with bracket capitals, pent roof encloses cross gable, five chimneys of brick and stucco, 13 9 C
- 457 319 Selma Avenue, c. 1900. Queen Anne. Two-story, three bay façade, hip roof with cross gables, double door wood entry with glazing and transom, windows 1/1 and 6/6, wraparound hip roof porch with round columns, hip roof balconet with turned columns and balustrade, gable end has variegated shingles, pent roof enclosed gable end, foundation of molded rock-faced concrete block, addition to rear c. 1945. 14 10 C
- 458 401 Selma Avenue, c. 1910. Stick. One-story, four-bay façade, frame, side roof with cross gables, gable end with sunburst design radiating from octagon shape, flush board with vertical and horizontal trim, windows 6/6. Wood paneled door with transom, shed roof porch with foliated cast iron supports replace original turned columns. scroll-sawn frieze, brick pier foundation with brick infill. 11 9 C

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- 459 405 Selma Avenue, c. 1900. Stick. One-story, four-bay façade, frame, hip roof with cross gables of pressed metal shingles, gable front has sunburst design radiating from octagon shape, flush board with vertical trim, windows 2/2 and 4/4 with louvered shutters, wood paneled door with transom, shed roof entry with foliated cast iron supports and wrought iron balustrade, 4/4 window with brick pier foundation with brick infill. 10 9 C
- 460 500 Selma Avenue, c. 1920. Craftsman. Two-story, two bay façade, brick veneer, low-pitched hipped roof of pressed metal shingles, entrance features wood door with two lights and transom, windows 1/1, entry and windows have Tudor arched lintels with brick believing arches, brick columns with corbeling and brackets support full-width hip roof porch, wide over-hanging eaves with exposed rafters, two exterior end chimneys, brick foundation. 31 10 C
- 461 506 Selma Avenue, c. 1900. Prairie. One-and-one-half story, three bay façade, wood shingle exterior, side gable roof, front gable entry porch with brick columns and square columns, exposed rafters enrich overhanging eaves, entrance features nine-light door with sidelights and transom, bank of casement windows with transoms, shed roof dormer with casement windows, two brick chimneys, brick foundation, garage rear. 30 10 C
- 462 508 Selma Avenue, c. 1925. Craftsman. One-story, two bay façade, weatherboard, gable roof of pressed metal shingles, full-width porch with tapered columns on stucco piers, entrance features louvered weather door with sidelights and transom, pent roof encloses the gable end, windows 1/1. 29 10 C
- 463 510 Selma Avenue, c. 1925. Craftsman. One-story, three bay façade, frame, side gable roof with front gable roof porch with square columns on brick piers, exposed rafter tails, multi-light entrance with sidelights and transom, windows 1/1 and 8/1, interior brick chimney, brick foundation. 28 10 C
- 464 511 Selma Avenue, c. 1900. One-and-one half story, five bay façade, side gable with integral full-width porch supported by Doric columns, French doors flanked by sidelights, windows twelve-light casement, front-gable dormer with Palladian window, two interior brick chimneys, brick foundation. 33 10 C
- 465 513 Selma Avenue, c 1840. Italianate. One-story, saddle bag schoolhouse, two four-panel door entrances, side gable roof of pressed metal shingles, weatherboard, windows 6/6 with louvered shutters, lateral addition to east, chamfered columns with bracket capitals, one-story hip roof entry porch, stable and garage rear. 34 10 C

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- 466 514 Selma Avenue, c. 1910. Craftsman. Two-story, three bay façade, aluminum siding, low-pitched hip roof, full-width hip roof porch of standing seam metal with square columns on brick piers and brick balustrade, entrance double doors with glazing and transom, windows 2/2, brick foundation, garage rear. 27 10 C
- 467 518 Selma Avenue, c. 1900. One-story, three bay façade, stucco, hip roof of pressed metal shingles, flat roof porch with square columns, entrance wood door with glazing, sidelights and transom, cottage windows, hip roof dormer, interior brick chimney, brick pier foundation, shed rear. 26 10 C
- 468 520 Selma Avenue, c. 1908. Queen Anne. One-story, gable on hip roof with flared eaves, porch gable on hip roof supported by classical columns on solid stucco balustrade, double weather entrance doors feature stained glass transom, windows 2/2, canted window flank entrance, canted windows at corners with corner brackets supported by classical column, one interior stucco chimney. 25 10 C
- 469 521 Selma Avenue, c. 1925. Colonial Revival. One-and-one-half story, four bay façade, front gable with clipped gable, frame, windows paired 9/1, inset porch with square columns, two interior brick chimneys with arched hoods, nine-light door entrance, brick foundation with infill. 35 10 C
- 470 Milhouse-Childers House, 601 Selma Avenue, c. 1850, 1900. Queen Anne. Two-story, three bay façade, hip roof with cross gable of pressed metal shingles, paired Doric columns support second story balcony with wrought iron balustrade, bowed front bay west, windows 1/1, stucco exterior first story, imbricated shingles second story, denticulated cornice, louvered weather door entrance with diamond-pane sidelights and broken transom, two exterior brick chimneys and one interior brick chimney, brick foundation, garage rear. 31 14 C
- 471 Hunter House, 602 Selma Avenue, c. 1895, c. 1920 Colonial Revival. Two-story, four bay façade, hip roof of pressed metal shingles, frame, windows 1/1, polygonal bay, Doric pilasters and swag detail enrich façade, arched entry portico leads to double doors with glazing, arched transom, and paneled surround, enclosed porch with 4/4 windows and multi-pane door, one interior brick chimney, porches removed after c. 1920 fire, brick foundation, garage rear. 23 14 C
- 472 607 Selma Avenue, c. 1890. Craftsman. Two-story, three bay façade, foursquare, hip roof of pressed metal shingles, frame, windows 1/1, rafter tails enrich eaves, full-width porch with tapered columns on brick piers. Exterior brick chimney, brick foundation. 30 14 C

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- 473 610 Selma Avenue, c. 1907. Colonial Revival. Two-story, three bay façade, frame, one-story entry porch with fluted Ionic capitals on brick piers with balustraded roof, turret with variegated shingles and conical roof east, polygonal bay with hipped roof west, windows 1/1, hip roof dormer, entrance features door with full glazing, sidelights and transom, two interior brick chimneys, brick foundation, carport rear. 24 14 C
- 474 Wilkinson House, 613 Selma Avenue, c. 1860, c. 1920. Greek Revival. Two-story, five bay, hip roof, brick, side hall plan, two-story addition with flush board exterior east, entry portico and enclosed inset porch with denticulated cornice with Doric columns c. 1920, windows 6/6 with cornice lintels and shutters, bracketed cornice, French doors with full-height shutters, louvered weather door with sidelights and transom, one interior brick chimney, brick foundation, garage rear. 29 14 C
- 475 616 Selma Avenue, c. 1974. Two-story, nine bay façade, multi-dwelling, side gable roof, brick piers with board-and-batten siding, windows 8/8, wide overhanging eaves forms recessed porch, raised panel wood door with sidelights, brick foundation. 25 14 NC
- 476 Joe-Ann, 620 Selma Avenue, c. 1930. Spanish Revival. Two-story, three bay façade, multi-dwelling, U-shape, concave mansard tile roof on integral porches, bracketed cornice, porches with elliptical arched transom and ornamental railing, French doors with transom are within porches, multi-pane entry with sidelights and transoms surmounted with door hood, windows 6/1 second story, two interior brick chimneys, brick foundation. 26 14 C
- 477 Parke-Soppet House, 623 Selma Avenue, c. 1860, c. 1900. Greek Revival and Colonial Revival. Two-story, five bay façade, flush board center of façade, weatherboard, monumental full-height entrance porch of fluted Doric and triangular pediment, four-panel double door entrance with beveled glass sidelights and transom c. 1900. Windows 6/6 with entablature and shutters, second story double paneled doors with sidelights open on to balconet of wrought iron, one interior brick chimney, brick foundation, guest house c. 1920 and carport rear. 28 14 C
- 478 Platt-Lewis House, 626 Selma Avenue, c. 1849. Italianate. Two-story, two bay façade, weatherboard, hip roof of standing seam metal, concave mansard roof wraparound porch with turned columns, bracket capitals and eave brackets, double doors with beveled glass sidelights surmounted by beveled glass transom flanked by engaged columns, windows full-height 6/9 with bracketed entablatures, Doric pilasters, denticulated and bracketed cornice, polygonal wing with denticulated and bracketed cornice with conical roof of pressed metal shingles, brick pier foundation with infill, masonite outbuilding attached to main house with corrugated fiberglass siding. 27 14 C

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- 479 701 Selma Avenue, c. 1980. Colonial Revival. Apartment Complex, hip roof, triangular pedimented porches with turned columns, windows 6/6 with shutters, six-panel entrance doors. 21 21 NC
- 480 702 Selma Avenue, c. 1910. Queen Anne. One-story, three bay façade, drop siding exterior, side gable roof, triangular pedimented central entrance porch supported by classical columns, gable end enriched with vergeboard, arched frieze enhances porch, windows 6/6 with shutters, polygonal bay on west elevation, one exterior brick chimney, brick foundation. 24 20 C
- 481 704 Selma Avenue, c. 1923. Craftsman. One-story, four bay façade, side gable roof, front gable entry porch arcaded with brick columns, gable end stucco with decorative half timber, triangular knee braces, multi-pane entrance with transom, windows 6/6, one interior brick chimney, brick foundation. 25 20 C
- 482 707 Selma Avenue, c. 1930. Two-story, foursquare, stone-faced concrete block and stucco, hip roof of pressed metal shingles, full-width one-story porch with piers and solid of stone-faced concrete block, entrance features beveled glass sidelights and transom, balustrade surmounts porch, fixed windows of beveled glass west of entry, diamond-pane over-one east of entry, second story windows are paired diamond pane-over-one, decorative hip roof dormer with diamond pane windows, two interior concrete block chimneys, concrete block foundation. 20 16 C
- 483 713 Selma Avenue, c. 1900. Two-and-one-half story, three bay façade, front gable, scored stucco, gable roof of tile, one-story flat roof porch with Ionic columns on stone-faced concrete blocks, entrance features leaded glass sidelights and transom, tripartite window comprised of fixed windows flanked by leaded glass, triangular cantilevered bay window capped with window hood and gable roof, windows 1/1, gable end enriched with leaded glass windows enframed with entablature and dwarf pilasters, one interior stucco chimney, stone-faced concrete block foundation. 19 16 C
- 484 717 Selma Avenue, 1930. Craftsman. Two-story, multi-dwelling, low-pitched front gable Craftsman porch supported by square piers, multi-gabled roof of standing seam metal, frame, two-story front gable ell west has enclosed front gable porch, bank casement windows, balustrade of diagonal braces encircles second story, parallel side gables west, decorative dormer, one interior brick chimney, brick foundation covered with stucco. 18 16 C
- 485 720 Selma Avenue, c. 1940. Colonial Revival. One-story, three bay façade, brick, hip roof, brick foundation, central entrance wood door with three-panes, surround of pilasters and entablature, windows 4/4 casement with shutters. 26 20 C.

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- 486 728 Selma Avenue, c. 1930. One-story, three bay façade, aluminum siding, gable roof, front gable entry portico with wrought iron columns, wood door with four-pane entrance, windows 6/6 with shutters, brick wall with stucco fronts property. 27 20 C
- 487 730 Selma Avenue, c. 1935. One-story, three-bay façade, brick veneer, hip roof, circular portico with square columns, double doors with glazing, paired 2/2 windows, concrete block foundation. 26 18 C
- 488 732 Selma Avenue, c. 1900. Two-story, three bay façade, L-plan, frame, hip roof, hip roof porch with replacement columns, wood door with glazing, windows 6/6, decorative triangular-pedimented dormer, brick pier foundation. 27 18 C
- 489 803 Selma Avenue, c.1988. Two-story, multi-dwelling, brick veneer, side gable roof, two-story, full-width porch, wrought iron balustrade and staircase, windows 6/4, entries six-panel metal doors. 17 16 NC
- 490 807 Selma Avenue, c. 1860, c. 1990. Federal. Two-story, I-house, brick, side gable, three pairs French doors first story, three 6/6 windows second story, brick foundation contributing, office complex of one-story buildings of frame construction with synthetic stucco non-contributing. Office complex constructed in front of I-house but does not make any physical or material intrusions to the building. 16 16 C
- 491 811 Selma Avenue, c. 1890. Queen Anne. One-story, three bay façade, frame, hip roof with cross gables, west bay front gabled with cutaway bays enriched by corner brackets, windows 2/2 flanked by shutters, pent roof encloses gable end, paneled stiles flank entrance with transom, attached porch with Ionic columns, stucco interior chimney, brick pier foundation with brick infill, shed rear. 15 16 C
- 492 812 Selma Avenue, c. 1880. Gothic Revival. One-story, L-plan, front and side gable of pressed metal shingles, east entrance has hip roof porch with paneled door, front gable three 6/6 windows, scroll-sawn vergeboard in gable end, brick veneer lateral wing to west with shed roof and two windows c. 1940, two brick chimneys, brick foundation. 28 18 C
- 493 Dallas Academy, 816 Selma Avenue, c. 1889. Renaissance Revival. Two-story, brick side gable building, three front gabled wings, basement level has arched openings of corbeled brick with keystone and stone label stops, double arched doors with multi-panes entrance to basement bays, windows 2/2 with stone sills and lintels, arched 2/2 windows with stone stepped arches and stone lintels, gable ends enriched with imbricated shingles, tower with S-curve mansard roof, cupolas, four brick chimneys, brick foundation. 29 18 C

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- 494 901 Selma Avenue, c. 1928. Art Deco. One-story commercial building, parapet wall, corner entrance, display windows on brick bulkhead. Awning. 18 4 C
- 495 Carnegie Library, 912 Selma Avenue, c. 1905. Renaissance Revival. Two-story, dual-pitched hip roof, metal skylight, original doors replaced with double doors and sidelights of reflective glass, arched stone enframed fanlight surmounts double doors, fixed glass reflective glass windows with keystone lintels, stone pilasters flank entrance, dripstone course, cast iron cyma reversa denticulated cornice, quoins enrich corners. 30 18 C
- 496 Walton Theatre/Selma Performing Arts Centre, 1000 Selma Avenue, c. 1914. One-story, flat roof building with two story entrance wing, five bay façade, each bay comprised of three windows with transom, central bay double door entrance, two-story entrance is enframed window wall, segmental arch stone entrance with clerestory of geometric pane windows, multi-pane double doors flank original ticket window, metal canopy attached by cables surmounted by transom windows, triangular shaped parapet with arched ends has double raking stone cornice with paired corbels. 31 18 C
- 497 Selma-Dallas County Library, 1103 Selma Avenue, c. 1975. Two-story building in raised basement plan, hip roof, stucco, two interior brick chimneys. Windows 6/6 grouped in threes or single. Two-story porticos project from façade and constructed in raised cottage manner. Circular cast iron staircase to either side of main entrance. 13 2 NC
- 498 Palace Barber Shop, 1106 Selma Avenue, c. 1930. One-bay one-story brick commercial building. Original wood storefront comprised of wood door with glazing and display windows on wood bulkheads. Transoms covered, brick piers, barber pole, parapet wall. 2 2 C
- 499 Effie's Beauty Salon, 1108 Selma Avenue, c. 1930. Two-bay one-story brick commercial block building. Original wood storefronts comprised of wood door with glazing and display windows on wood bulkheads. Transoms covered. Brick piers. Metal shed awning, west storefront. Metal flat roof awning, east storefront. 3 2 C
- 500 Selma Steam Laundry/Downtown Restaurant, 1114 Selma Avenue, c. 1910. One-story one-part commercial block building. Rock-faced molded concrete block. Entry full plate glass door with sidelights and semi-circular transom, c. 1980. Display windows enframed in concrete block. Shed roof porch of standing seam metal supported by metal porch supports with decorative cast iron brackets, c. 1980. Parapet enriched with dentil band and modillion course. 4 2 C
- 501 1207 Selma Avenue, c. 1900. One-story concrete block storage building with metal shed roof and corrugated metal fascia. Two metal doors. 17 2 C

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- 502 1208 Selma Avenue, c. 1945. One-story one-part commercial block building. Garage bay with wood roll-up door, storefront of display window of fixed glass and plate glass door with sidelight, c. 1980, on brick bulkhead. 1 2 C
- 503 First Christian Church, 1209 Selma Avenue, c. 1906. Gothic Revival. One-and-one-half story Akron Plan form. Cut stone, lantern with polygonal roof with lancet dormer windows pierces hip roof of red asphalt shingles. Paired windows, Tudor windows on south and east elevations comprised of five smaller lancet stained glass windows. Stained glass rose windows surmounted by stone archivolt. Double doors entries with arched transoms. Parapet walls at recessed entries and gable ends. Two interior stone chimneys. 16 2 C
- 504 1212 Selma Avenue, c. 1949. One-story wire-cut brick one-part commercial block building. Original garage bay bricked. Original display windows on brick bulkhead splay to original wood door with glazing. Stepped parapet with stone coping. 36 3 C
- 505 1216 Selma Avenue, c. 1890. Two-story, brick, side gable roof, five interior stucco chimneys, brick foundation. Windows 2/2 with arched lintel and brick relieving arches. One-story lateral addition facing Selma Avenue. 35 3 C
- 506 Selma Steam Laundry, 1300 Selma Avenue, c. 1923. One-story, brick, angled entrance of double plate glass doors with fixed windows c. 1950, metal canopy c. 1950, banks of awning windows, metal awnings, gable roof vents with weatherboard sides. 20 19 C
- 507 1303 Selma Avenue, c. 1949. One-story, yellow brick commercial building, L-plan, flat roof with parapet, wood door corner entrance, bank of fixed pane windows, fixed glass window, four garage bays with roll-up doors. 27 23 C
- 508 Selma Avenue Church of Christ, 1315 Selma Avenue, c. 1890. Romanesque Revival. One-story hip roof of pressed metal shingles, Syrian arch supported by cushion capital on plinth leads to integral porch and double two-panel doors, front tower with pyramidal roof, windows 1/1, one interior brick chimney, brick foundation. 26 23 C
- 509 Selma Upholstery & Manufacturing Co., 1318 Selma Avenue, c. 1950. One-story wire brick commercial building, flat roof with parapet, corner entrance of double doors with glazing, fifteen-pane fixed windows, garage bays with original roll-up doors, entrance on east elevation. 25 23 C

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- 510 408 Tremont Street, c. 1900. Queen Anne. One-story, three bay façade, frame, multi-gable roof of standing seam sheet metal, double decorative gables with imbricated shingles, windows 1/1, original inset porch screened, spindlework frieze, interior brick chimney, brick pier foundation with brick infill. 32 6 C
- 511 Woolsey-King-Craig House, 413 Tremont Street, 1868. Italianate. Two-story, four bay façade, frame, front and side gable roof of standing seam sheet metal, paired segmental arched 2/2 windows with louvered shutters, modillion course, tower with pyramidal roof with flared eaves and pressed metal shingled roof, attached inset entry porch with roof balustrade, three interior brick chimneys, garage rear. 16 5 C
- 512 414 Tremont Street, c. 1900. Queen Anne. One-story, three bay façade, frame, wood entry with glazing and transom, multi-gable roof of standing seam sheet metal, double decorative gables with imbricated shingles, windows 1/1 and 2/2, inset porch with spindlework frieze and balustrade, lathe-turned columns, interior brick chimney, brick pier foundation. 31 6 C
- 513 418 Tremont Street, c. 1900. Queen Anne. Two-story, three bay façade, frame, wood panel door with glazing and transom, windows 4/4 and 6/6, cutaway bay window, porches removed, Craftsman piers remain, low-pitched hip roof with cross gable, two interior brick chimneys, and brick pier foundation with brick infill. 30 6 C
- 514 428 Tremont Street, c. 1871. Queen Anne. One-story, four bay façade, windows 2/2, inset porch with square columns on brick piers, multi-pane stained glass door and transom with paneled stiles, window replaced with door, hip roof with cross gables of pressed metal shingles, aluminum siding, gables with imbricated shingles, two interior brick chimneys, brick foundation. 29 6 C
- 515 429 Tremont Street, c. 1980. Ranch. One-story, three bay façade, hip roof, brick, windows 1/1 with louvered shutters, denticulated cornice, wood paneled door, decorative brick quoins. 15 6 NC
- 516 430 Tremont Street, c. 1890. Queen Anne. One-story, four bay façade, gable-front-and-wing, windows 6/6, bracketed cornice, wraparound porch with turned columns and flat-sawn balustrade, wood door with glazing and transom, brick, two interior stucco chimneys, brick foundation. 28 6 C
- 517 501 Tremont Street, c. 1870, 2001 Queen Anne. One-and-one-half story, three bay façade, frame, windows 1/1 with louvered shutters, cutaway bays, gable end has pent roof enclosing gable, louvered weather door with transom, lateral addition 2001 with brick front exterior chimney. 17 22 C

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- 518 Kelso Cottage, 509 Tremont Street, 1868. Italianate. One-story, five bay façade, flush board façade, hip roof, full-height windows four pane casement with louvered shutters, full-width porch with flat-cut balustrade and porch supports, scroll-sawn frieze, bracketed cornice, four-panel wood door flanked by pilasters, sidelights and surmounted by broken transom, two interior stucco chimneys, brick pier foundation, servant's quarters and smokehouse rear. 13 6 C
- 519 Strother House, 510 Tremont Street, 1903. Queen Anne. Two-and-one-half story, three bay façade, wraparound porch with double-tiered porch with onion dome roof and Doric columns, arched recessed entranced with double doors with full glazing and transom, windows 1/1 with segmental arch lintels and brick relieving arches, bracketed cornice, rounded bay, polygonal bay, hip roof with cross gable of pressed metal shingles, two interior brick chimneys, brick foundation, guest house rear. 27 6 C
- 520 Tremont High School, 517 Tremont Street, c. 1900. Classical Revival. Two-story, brick, flat roof with shaped parapet wall, raised basement. Windows 12/12 with stone lentils, stone sills, stone quoins, wood panel doors with diamond pane transom flanked by Doric columns with entablature, broken pediment, stone relief work. 24 16 C
- 521 520 Tremont Street, c. 1900. Queen Anne. Two-story, three bay façade, frame, angled bay, wood door with full glazing with transom, windows 2/2, cutaway bays, Craftsman porch with front gabled entry with brick piers and brick columns, hip roof with cross gables, stucco interior chimney, brick foundation, playhouse rear. 26 6 C
- 522 526 Tremont Street, c. 1910. Queen Anne. One-story, three bay façade, frame, hip roof with double front gables with pent roof enclosing gable end, imbricated shingles in gable end, windows 2/2 with louvered shutters and 4/4, single door with glazing and transom, inset porch with Doric columns, squared bay with concave mansard roof, exterior brick chimneys. 25 6 C
- 523 530 Tremont Street, c. 1910. Queen Anne. One-story, three bay façade, multi-gabled bay, imbricated shingles in gable ends, inset porch with Doric columns, hip roof with cross gables of pressed metal shingles, frame, wood door with etched glass and transom, windows 2/2 with louvered shutters, imbricated shingles in gable end, interior stucco chimney, brick foundation. 24 6 C
- 524 600 Tremont Street, c. 1890. Italianate. One-story, three-bay façade, gable-front-and-wing, windows segmental arch 4/4, inset porch with foliated cast iron porch supports and railings, double arched four-panel wood door with transom, gable roof of standing seam sheet metal, frame, two interior brick chimneys with arched chimney hoods, brick foundation. 22 6 C

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- 525 604 Tremont Street, c. 1920. Craftsman. One-story, three bay façade, frame, front gabled wraparound porch supported by brick piers on tapered columns, gable end with square shingles, windows paired 4/4, multi-pane single door, triangular knee brackets, three interior brick chimneys with arched chimney hoods, brick foundation. 21 6 C
- 526 606 Tremont Street, c. 1900. Italianate. One-story, five bay façade, projecting front gable, windows 4/4, attached inset entry porch, north and south, with chamfered columns, scroll-sawn brackets, and flat-cut balustrade, side gable roof with cross gable of pressed metal shingles, two interior stucco chimneys with arched hoods, brick pier foundation. 26 17 C
- 527 Meriwether House, 609 Tremont Street, c. 1890. Colonial Revival. Two-and-one-half story, four bay façade, frame, windows 1/1, central entry double doors with glazing and leaded glass sidelights with broken transom of leaded glass, angled bay, wraparound porch with Ionic columns and polygonal bay, gable roof dormer with imbricated shingles, denticulated cornice, Palladian window, hip roof, exterior end brick chimney, brick foundation, period garage and carport rear. 11 6 C
- 528 618 Tremont Street, c. 1880. Italianate. One-story, four bay façade, gable-front-and-wing, frame, gable roof of pressed metal shingles, squared bay, paired arched 2/2, vergeboard, attached inset porch with chamfered columns, flat-cut balustrade, arched porch supports, bracketed cornice, double wood paneled doors with sidelights and elliptical fanlight, one interior brick chimney, brick foundation. 25 17 C
- 529 620 Tremont Street, c. 1920. Craftsman. One-story, two-bay façade, frame, windows 6/6, exposed rafters, full-width shed roof porch with square columns on brick piers, twelve pane double doors, screen doors, two brick ridge chimneys, brick pier foundation with brick infill. 18 6 C
- 530 Mabry-Jones House, 629 Tremont Street, c. 1830, 1850. Greek Revival. Two-story, brick, five bay façade, two-story temple front with Doric columns, gable roof, four-panel door with sidelights and broken transom, windows 6/2 with stone lintels and sills, jib doors, wrought iron balcony, south attached inset porch with cast iron porch supports, two interior end chimneys, shed rear. 10 6 C
- 531 630 Tremont Street, c. 1880. Italianate. One-story, four bay façade, gable-front-and-wing, vinyl siding, gable roof of pressed metal shingles, squared bay with paired arched 4/4 windows, bracketed hood, arched windows 4/4, attached inset porch altered with iron railings, double wood paneled doors with glazing, sidelights and elliptical fanlight flanked by pilasters, interior stucco chimney, brick pier foundation with brick infill. 17 6 C

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- 532 700 Tremont Street, c. 1955. Colonial Revival. One-story, five bay façade, side gable roof, brick, decorative dormers with windows, windows 6/9 with keystone lentils and louvered shutters, entry porch with Ionic columns, carved wood door from previous nineteenth century dwelling on site surrounded by sidelights and broken transom, exterior end chimneys. 6 6 NC
- 533 703 Tremont Street, c. 1845. Italianate. Two-story, five bay façade, weatherboard, hip roof of standing seam metal, windows full height 2/4 and 6/6 with louvered shutters, full-width porch with chamfered columns and turned balustrade, arched double doors with glazing, bracketed cornice, four exterior end chimneys, carport rear. 34 21 C
- 534 706 Tremont Street, c 1880. Queen Anne. One-story, five bay façade, stucco, hip roof with cross gable, full-width Carolina porch with tapered columns, central gable enclosed with pent roof, one interior brick chimney and two end brick chimneys, carport rear. 7 6 C
- 535 709 Tremont Street, c. 1912. Classical Revival. Two-story, three bay façade, brick, hip roof of tile, two-story curved portico supported by Ionic columns with denticulated cornice, second story balcony turned balusters, guesthouse rear. 8 6 C
- 536 John Tyler Morgan House, 719 Tremont Street, 1859. NRHP 9/27/72. Greek Revival. Two-story, three bay façade, weatherboard, four-panel double door entry with sidelights and transom flanked by pilasters, angled windows flank entry, 6/9 windows with cornice lintel and louvered shutters, four-panel single door with sidelights and transom flanked by pilasters on second story, triangular pedimented two-story porch with square columns, cast iron balcony, side gable roof, two interior end brick chimneys, brick foundation with brick infill, guest house rear. 36 7 C
- 537 720 Tremont Street, c. 1870. Italianate. Two-story, four bay façade, frame, cross and side gable roof, modillioned cornice, windows 2/2, windows second story 2/2 segmental arch, attached inset porch, square columns is screened, awning, angled bay, carport rear. 5 6 C
- 538 800 Tremont Street, c. 1890. One-story, polygonal front, frame, wraparound, hip roof of pressed metal shingles, two interior brick chimneys, three single wood door entries with glazing and transom, decorative dormer with 2/2 window, brick foundation with brick infill. 4 6 C
- 539 801 Tremont Street, c. 1890. Italianate. One-story, four bay façade, frame, hip roof with cross gables of pressed metal shingles, decorative gable roof dormer, windows 2/2, wraparound porch with scroll-sawn frieze, bracket capitals, turned columns, cutaway bays with corner brackets, double door entry with stained glass, stained glass transom and paneled stiles, four interior stucco chimneys, brick pier foundation. 1 6 C

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- 540 809 Tremont Street, c. 1875. Italianate. Two-story, five bay façade, frame, Mansard roof of standing seam metal, windows 2/2 with bracketed hoods, attached inset entry porch with chamfered columns and bracket capitals, multi-pane stained glass window, bracketed cornice, vergeboard, segmental arched dormer, garage rear. 2 6 C
- 541 900 Tremont Street, c. 1900. Queen Anne. One-story, frame, hip roof with cross gables, pent roof encloses gable end, windows 1/1, wood door entry with glazing and transom, one interior brick chimney, brick pier foundation with brick infill. 3 6 C
- 542 Fair Oaks Apartments, 1 Union Street, c. 1950, c. 1975. Two-story, extended L-shape with polygonal central bay apartment complex, east facing ell brick veneer, hip roof, brick pier columns with arched double doors set in brick spandrels, south facing ell brick veneer broken by vertical bands of 1/1 windows, polygonal bay with vertical bands of reflective glass. 16 12 NC & 15 12 NC
- 543 2 Union Street, c. 1925. Craftsman. One-story, five bay façade, vinyl siding, hip roof, tapered columns on brick piers support full width integral porch, c. 1960 wood door with three lights in diagonal pattern, windows 12/1, decorative hip roof dormer, lateral addition to south attached to porch, two interior brick chimneys, brick foundation, shed rear. 14 12 C
- 544 4 Union Street, c. 1900. Queen Anne. One-story, brick veneer, hip roof with double cross gables of pressed metal shingles, 2/2 windows within brick recess, full-width hip roof porch of standing seam metal with triangular-pedimented entry portico, spindlework frieze, turned columns on brick piers, c. 1925, bracket capitals, double doors with glazing surmounted by transom, triangular pedimented dormer, pent roof encloses the double cross gables, garage rear. 13 12 C
- 545 8 Union Street, c. 1900. Craftsman. One-story, three bay façade, gable-front, and-wing, frame, gable roof, shed roof inset porch with tapered columns on brick piers, wood door entrance with transom, porte coche're, windows paired 2/2, two interior brick chimneys, brick pier foundation with brick infill, shed and garage rear. 12 12 C
- 546 10 Union Street, c. 1890. Queen Anne. One-story, four bay façade, multi-dwelling, frame, hip roof with cross gables of pressed metal shingles, front gabled bay with hip roof angled bay, gable end with imbricated shingles, two separate hip roof entry porches supported by classical columns, six-panel door entrance with sidelights and transom, wraparound porch to west, two interior brick chimneys with arched hoods, brick pier foundation with brick infill. 11 12 C

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- 547 14 Union Street, c. 1890. One-story, two bay façade, frame, multi-gable roof, wraparound porch with slender wrought iron columns replaced c. 1950, gable end with diamond pattern shingles, five-panel door with transom and paneled stiles, windows 4/4, one interior brick chimney, brick pier foundation with concrete block infill. 10 12 C
- 548 15 Union Street, c. 1900. Queen Anne. One-story, three bay façade, frame, hip roof with cross gable of pressed metal shingles, frame, windows 2/2, attached inset porch with turned columns, spindlework frieze and balustrade, double doors with glazing and arched transom flanked by paneled stiles, front gable bay with cutaway bays enriched with corner brackets, gable end with variegated shingles and vergeboard, three interior brick chimneys, brick pier foundation with brick infill. 17 12 C
- 549 Joseph T. Smitherman Historic Building/Dallas County Courthouse/Selma Historic and Civic Building, Masonic Institute, 109 Union Street, c. 1848. NRHP 6/20/75 Greek Revival. Three-story, seven bay façade, brick, monumental porch with Ionic columns with wrought iron balustrades on second and third stories, entrances four-panel wood door flanked by sidelights and transom, windows 6/6 with stone lintel, brick belt courses, brick foundation. 12 10 C
- 550 118 Union Street, c. 1920. One-story, side gable with cross gable, brick veneer, primary entrance wood door with three-panes accessed through integral enclosed porch c. 1940, windows 6/6, gable end stucco, one interior brick chimney, brick foundation. 35 25 C
- 551 218 Union Street, c. 1880. One-and-one-half story, side gable and front gable roof, angled bay with two 2/2 windows, 4/4 windows, decorative cornice, front gable dormer, pendant and finial in gable end, one brick chimney. 21 22 C
- 552 318 Union Street, c. 1900. Craftsman. One-story, three bay façade, hip roof, drop siding, integral screened entry porch with tapered column on brick pier, windows 2/2, wood door with glazing, stucco chimney, brick foundation, garage rear. 13 11 C
- 553 322 Union Street, c. 1895. Queen Anne. One-story, four bay façade, beaded weatherboard, hip roof of pressed metal shingles, turreted wraparound porch with turned columns, bracket capitals and balustrade, front gable portico with spindlework, vergeboard, paneled wood door with etched glass, transom and paneled stiles, diagonal weatherboard enriches frieze, full-height 2/2 windows, polygonal with 1/1 windows, interior brick chimney, molded stone-faced concrete block foundation, shed rear. 14 11 C

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- 554 329 Union Street, c. 1880. Italianate. Two-story, four bay façade, hip roof of standing seam metal, frame, attached inset porch has chamfered columns, bracket capitals, dentil course, three-panel segmental arched double door with etched glass, segmental arched 2/2 windows with shutters, bracketed and denticulated cornice, angled bay with concave mansard surmounted by balustrade, full arched 2/2 windows, two stucco chimneys, brick pier foundation with brick infill, playhouse rear. 26 11 C
- 555 402 Union Street, c. 1890. Queen Anne. Two-story, three bay façade, multi-gable roof of pressed metal shingles and standing seam sheet metal, vinyl-siding, shed roof wraparound porch with Doric columns and turned balusters, wood door with arched windows and segmental arched transom, windows 2/2, brick pier foundation with infill, shed rear. 15 11 C
- 556 403 Union Street, c. 1900. Queen Anne. One-story, three bay façade, hip roof with cross gables of pressed metal shingles, vinyl siding, attached flat roof entry porch with Doric columns, wood door with glazing, sidelights and transom, windows, 1/1, pent roof encloses gable end, interior brick chimneys, brick pier foundation with molded concrete block infill. 27 11 C
- 557 405 Union Street, c. 1900. Colonial Revival. One-story, three bay façade, stucco, hip roof with cross gables of pressed metal shingles. full-width porch with square Doric columns and simple balustrade, two-panel entrance door with transom, windows of lozenge shaped leaded glass over large single pane, interior brick chimney, brick foundation covered with concrete. 28 11 C
- 558 406-408 Union Street, c. 1970. One-story multi-dwelling, low-pitched gable front, awning windows with clerestory windows, windows on side elevations 2/2, brick foundation. 16 11 NC
- 559 407 Union Street, c. 1900. Two-story, five bay façade, stucco, multi-dwelling, hip roof, attached hip roof entry porch with square columns, single door entrances with full glazing, windows 1/1, one interior and one exterior brick chimney, brick foundation. 29 11 C
- 560 412 Union Street, c. 1890. Queen Anne. One-story, three bay façade, frame, hip roof with cross gables, flat roof porch altered with foliated cast iron posts and concrete floor, gable front with cutaway bays with spindlework corner brackets, decorative gables with imbricated shingles, windows 2/2 with bracketed cornice lintel and shutters, louvered weather door with transom and paneled stiles, two interior brick chimneys with corbeling, brick pier foundation, shed rear. 17 11 C

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- 561 Atkins-Duncan House, 415 Union Street, c. 1918. Tudor Revival. Two-story, three bay façade, side gable with double cross gables, horizontal tongue and groove with stucco decorative half-timbering, front gabled door hood supported by large brackets, entrance features wood door with stained glass sidelights and broken transom, bank of casement windows surmounted by transoms, diamond pane leaded glass windows second story, projecting eaves with exposed rafters, two stucco chimneys brick foundation, playhouse rear. 30 11 C
- 562 418 Union Street, c. 1906. Colonial Revival. One-story, five bay façade, hip roof of pressed metal shingles, frame, integral full-width porch with Doric columns, windows 4/4 with shutters, double doors with glazing surmounted by transom, decorative gabled dormers with 3/3 windows, two interior brick chimneys with arched hoods, brick foundation, shed rear. 18 11 C
- 563 423 Union Street, c. 1960. Colonial Revival. One-story, seven bay façade, brick, side gable, shed roof entry porch with foliated cast iron supports posts, six-panel entry with multi-pane sidelights and transom. Windows 8/12 with shutters, windows 6/6 with shutters in lateral wings, brick ridge chimney, brick foundation. 31 11 C
- 564 424 Union Street, c. 1900. Queen Anne. One-story, three bay, gable-front-and-wing, frame, gable roof of pressed metal shingles, full-width porch altered with foliate cast-iron post on brick piers, wood door with transom flanked by paneled stiles, windows 2/2, two interior brick chimneys, garage rear. 19 11 C
- 565 428 Union Street, c. 1900. One-story, three bay façade, side gable, frame, attached front gable entry porch with turned columns on concrete balustrade, awning, windows 6/6, four-panel door, concrete block foundation, garage rear. 20 11 C
- 566 431 Union Street, c. 1864. Italianate. Two-story, five bay façade, stucco, hip roof of standing seam sheet metal, wraparound porch with slender cast iron columns, bracketed cornice, full-height 6/9 windows with shutters second story, four-panel entry with sidelights and transom, two stucco chimneys, brick pier foundation, original kitchen attached by breezeway, playhouse rear. 31 11 C
- 567 434 Union Street, c. 1870. Queen Anne. Two-story, three bay façade, front and side gable roof of standing seam metal, weatherboard, attached one-story wraparound porch with spindlework and frieze with turned columns with bracket capitals, four-panel door with transom, windows 2/2. Three brick chimneys, brick foundation. 21 11 C

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- 568 500 Union Street, c. 1874. Colonial Revival. One-story, three bay façade, frame, hip roof, recessed integral porch with Doric columns, four-panel door with transom, windows 2/2 with shutters, brick end chimney, brick foundation with infill, garage, c. 1995, rear. 22 11 C
- 569 503 Union Street, c. 1950. Colonial Revival. One-story, four bay façade, recessed paneled entry with six-panel wood door flanked by Doric pilasters and surmounted by entablature, windows 8/8 with louvered shutters, interior ridge brick chimney, brick foundation, garage rear. 33 11 C
- 570 506 Union Street, c. 1870. Greek Revival. One-story, five bay façade, frame, hip roof of standing seam metal, full-width shed roof porch with Doric columns, eave brackets enrich cornice of porch and first story, windows 6/6 with jib doors below flanked by shutters, six-panel door with sidelights and transom, two interior brick chimneys, brick pier foundation with brick infill, garage rear. 17 15 C
- 571 507 Union Street, c. 1900. Queen Anne. One-story, four bay façade, gable-front-and-wing form, frame, gable roof of pressed metal shingles, gable front with cutaway bays with spindlework corner brackets, gable end with imbricated shingles and scroll-sawn vergeboard, windows 2/2 with louvered shutters, attached inset porch with turned columns with bracket capitals, spindlework balustrade and spindlework frieze, single door wood entry with glazing surmounted by transom and flanked by paneled stiles, interior brick chimney, brick pier foundation with infill, shed rear. 34 11 C
- 572 511 Union Street, c. 1900. Colonial Revival. One-story, five bay façade, frame, side gable roof of pressed metal shingles, triangular pedimented entry porch with Doric columns, windows 2/2 with wood lintels and flanked by louvered shutters, entrance features transom, interior end stucco chimney, brick foundation. 35 11 C
- 573 512 Union Street, c. 1880. Queen Anne. One-story, three bay façade, aluminum siding, hip roof with cross gable, attached inset hip roof porch with classic columns on brick piers, windows 2/2, pent roof encloses front gable, brick chimney deteriorating, brick foundation, c. 1940 carport and shed rear. 24 11 C
- 574 Henderson House/Fairoaks, 607 Union Avenue, c. 1853. Greek Revival. Two-story, five bay façade, low-pitched hip roof of standing seam metal, frame, monumental two-story porch with Doric columns and balustrade on second story, entrance features four-panel doors with sidelights and broken transom, pilasters define corners, lantern pierces roof, windows 6/6 with louvered shutters, four interior brick chimneys, brick pier foundation. 2 10 C

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- 575 615 Union Street, c. 1890. Italianate. One-story, three bay façade, gable-front-and-wing, frame, gable roof of pressed metal shingles, attached inset porch with chamfered columns, flat cut balustrade, exposed rafter tails, four-panel arched entrance door with sidelights and transom, windows 2/2, interior brick chimneys, brick pier foundation. 3 10 C
- 576 618 Union Street, c. 1910. Queen Anne. One-story, four bay façade, frame, gable-front-and-wing, gable roof of pressed metal shingles, windows 4/4, wood panel with beveled glass surmounted by transom and flanked by paneled stiles, inset hip roof porch of standing seam metal with turned columns, flat-cut balustrade and spindlework frieze, gable front with cutaway bays with spindlework corner brackets, gable end with imbricated shingles and vergeboard, two interior brick chimneys, brick pier foundation. 27 8 C
- 577 621 Union Street, c. 1865, 1880 Colonial Revival. One-story, three bay façade, hip roof with cross gables of pressed metal shingles, frame, flat roof wraparound porch with classical columns and simple balustrade, windows 3/1 and 2/2, brick pier foundation. 4 10 C
- 578 622 Union Street, c. 1910. Queen Anne. One-story, four bay façade, frame, gable-front-and-wing, gable roof of pressed metal shingles, windows 4/4, wood panel with stained glass surrounding clear pane surmounted by transom and flanked by paneled stiles, inset hip roof porch of standing seam metal with turned columns, turned balusters and spindlework frieze, gable front with cutaway bays with spindlework corner brackets, gable end with variegated shingles, two interior brick chimneys, brick pier foundation. 28 8 C
- 579 626 Union Street, c. 1910. Queen Anne. One-story, four bay façade, frame, gable-front-and-wing, frame, gable roof of pressed metal shingles, windows 4/4, wood panel with beveled glass surmounted by transom and flanked by paneled stiles, inset hip roof porch of standing seam metal with turned columns, turned balusters and spindlework frieze, gable front with cutaway bays with spindlework corner brackets, gable end with variegated shingles and vergeboard, two interior brick chimneys, brick pier foundation. 29 8 C
- 580 632 Union Street, c. 1910. Queen Anne. One-story, four bay façade, frame, gable-front-and-wing, frame, gable roof of pressed metal shingles, windows 4/4, wood panel with multi-pane stained glass surrounding clear pane surmounted by transom and flanked by paneled stiles, inset hip roof porch of standing seam metal with turned columns with flat-cut brackets, turned balusters, gable front with cutaway bays with spindlework corner brackets, gable end with variegated shingles and vergeboard, two interior brick chimneys, brick pier foundation. 30 8 C

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- 581 715 Union Street, c. 1880. Queen Anne. One-story, four-bay façade, frame, hip roof with cross gables of pressed metal shingles, wraparound porch screened, windows and doors covered, cross gable has imbricated shingles, cutaway bays, brick pier foundation. 31 8 C
- 582 726 Union Street, c. 1930. Colonial Revival. One-story Creole cottage, five bay façade, hip roof, frame, two interior brick chimneys, windows covered, two-panel entry door with sidelights and broken transom, full-width integral porch with Doric columns, decorative hip roof dormer, brick pier foundation. 32 8 C
- 583 7-9 Washington Street, c. 1930. One-story one part brick commercial block building. Three bays of original double doors, now boarded, and display windows north and south, boarded. 26 30 C
- 584 11 Washington Street, c. 1930. One-story one part brick commercial block building. Three bays of original double two-panel doors, now boarded, and display windows on wood bulkhead. 26 29 C
- 585 19 Washington Street, c. 1920. Two-story two-part stucco commercial block building. Original wood storefront display windows on wood bulkhead with central double doors with glazing. Shed roof porch with standing seam metal supported with cast iron columns. Second story fenestration three openings, now covered. One interior stucco chimney. 24 3 C
- 586 Washington Street Supermarket, 20 Washington Street, c. 1900. Two-story, three-bay two-part commercial block building with parapet front and gable roof of standing seam metal. Dichromatic brickwork, yellow and red, incorporating mixed bond. First story storefront display windows splayed to central entry of plate glass doors enframed in metal on brick bulkhead. Pressed metal entablature. Second story fenestration comprised of three window openings, now covered. 11 2 C
- 587 Boston Bargain/Hardware Store, 24 Washington Street, c. 1900. Two-story two-part commercial block building with a parapet and gable roof of standing seam metal. Dichromatic brickwork, yellow and red incorporating stack bond and common bond. Storefront boarded up. Second story fenestration comprised of four windows, now covered. 12 2 C
- 588 100 Washington Street, 1900, c. 1955. One-story, one-part brick commercial block building, primary entrance at corner with double doors covered with wood, triple windows with metal trim on brick bulkhead, awning, parapet wall. 9 26 NC
- 589 102 Washington Street, c. 1955. One-story one-part commercial block building with rose brick and courses of red wire brick along foundation. Six-panel door replaces double doors and transom. Paired display windows enframed in metal. 10 26 NC

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- 590 103-105 Washington Street, c. 1900. One-story one-part two-bay brick commercial block building with a flat roof and parapet front. Openings covered. No bulkhead. Dichromatic brickwork. Gable roof of standing seam metal. 25 3 C
- 591 Strong's Real Soul Food, 118 Washington Street, c. 1900. Two-bay, one-story one-part brick commercial block building. Now freestanding due to loss of connecting buildings. Double doors replaced with single door with plywood insert. Display windows replaced with single pane of fixed glass on brick bulkhead. 9 2 C
- 592 120 Washington Street, c. 1900. One-story stucco one-part commercial block building. Corner building with curved façade. Display window, historic, and entry replaced with plate glass door and infill of wood replacing double doors with transom. Recessed area once functioned as signboard. Alley entrance filled in and covered with stucco. 8 2 NC
- 593 124 Washington Street, c. 1900. Two-bay one-story one-part commercial block building. Full-height display windows and transoms, c. 1950. Plate glass doors enframed with metal. Awning. Parapet and signboard covered with corrugated metal. 7 2 NC
- 594 126 Washington Street, c. 1890. Two-story two-part brick commercial block building. First story contains historic wood storefronts with original entries of a single door and double doors. Glazing is missing. Transom windows. Second story fenestration 1/1 windows enframed with metal, c. 1960, with brick relieving arches. Oculus with band molding. Parapet enriched with two rows of dentil band. Low-pitched gable roof of standing seam metal. 6 2 C
- 595 Selma Bail Bond, 128 Washington Street, c. 1995. One-story brick veneer building, contemporary infill. Central entry flanked by display windows on brick bulkhead. Awnings. Signboard. Gable roof. 5 2 NC
- 596 C. Morgan Jr. Convention Center, 211 Washington Street, c. 1975. Colonial Revival. One-story, brick veneer with side gable roof and side gable lateral additions. Windows 6/2 with cornice lintels. Double entry doors with glazing and semi-circular fanlight. Triangular pedimented entry portico of standing seam metal and Doric columns enriched with modillion course and triglyphs. Polygonal belfry with onion-domed roof. 20 22 NC
- 597 Bell South, 212 Washington Street, c. 1970. Colonial Revival. Three-story brick commercial building with flat roof with parapet. Windows first story 6/9 with brick lintel with stone keystone and 6/6 second and third stories. Stone belt course, recessed entrance. 19 2 NC

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- 598 Melton's Phillips 66, 298 Washington Street, c. 1950, c. 1995. One-story brick, c. 1950, updated porte coche' re and exterior, hip roof with front gable, c. 1995. Two of the three garage bays have original roll-up doors. 21 2 NC
- 599 Baker School, 300 Washington Avenue, c. 1890. Renaissance Revival. Asymmetrical façade of two stories and three bay façade with three-story bell tower. Raised basement level windows 2/2 with segmental arch stone lintel, stone lintel table, corbel course enriches wide overhanging eave, shaped parapets with stone coping and finial. Square brick columns extend above flat roof entry porch. Original door replaced with plate glass door, c. 1950. First and second story windows segmental arched 1/1 and 2/2 with brick lintels. Three-story tower 2/2 segmental-arched windows with brick lintel. One interior ridge chimney. 23 2 C
- 600 Our Lady Queen of Peace Roman Catholic Church/Assumption Roman Catholic Church, Gothic Revival. 309 Washington Avenue, c. 1869. Two-story nave, rubble stone of front gable form with slate roof. Entry flattened arch with c. 1960 plate glass doors, basket handle arch tripartite window of two lancet arches and center panel of stained glass. One-story shed roof section with buttresses. Lancet arch windows. 24 2 C
- 601 Selma Junior High School/School of Discovery, 400 Washington Street, c. 1925. Classical Revival. Two story, brick, flat roof with parapet, auditorium with three bay entrance of double doors with fanlights surmounted by balustrade, engaged columns and keystone surround entrances, 9/9 windows enframed in stone, stone quoins define corners, shaped parapet, primary entrance double door with glazing surmounted by blind arch, pilasters and entablature surround entrance, banks of two and four 9/9 windows comprise fenestration. 15 17 C, 14 17 C
- 602 Selma Housing Authority, 444 Washington Street, c. 1990. One-story, seven bay façade, brick veneer, with two lateral wings and hip roof, triangular pedimented entry porch with Doric columns, double door entrance with glazing surmounted by transom, windows 1/1, brick entablature surmounts windows, cupola. 26 22 NC
- 603 509 Washington Street, c. 1990. One-story commercial brick veneer building with gable-on-gable standing seam metal roof, two entrances of paneled steel core doors with triangular pedimented door hoods, two metal roll-up doors, brick quoins. 21 18 NC
- 604 W. W. Quarles National Guard Armory, Chisolm Youth Center, 528 Washington Street, c. 1930. Art Deco. Two-story central block, brick, flat roof with parapet, stepped façade, two pairs of plate glass doors c. 1950, octagonal openings, windows removed, above entry, attached flat roof portico, windows 1/1, nine-pane casement windows. 13 17 C

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- 605 534 Washington Street, c. 1905. Classical Revival. One-story, five bay façade, central passage, hip roof, flush horizontal board façade, weatherboard other elevations, four-panel door with sidelights and transom, full-height windows 6/9, integral porch with square columns and simple balustrade, brick foundation. 12 17 C
- 606 536 Washington Street, c. 1950. One-story, brick veneer, commercial building, flat roof, 2/2 sliding windows, entrance with sidelight and transom to north, cantilevered roof supported by metal post. 11 17 C
- 607 538 Washington Street, c. 1965. One-story, brick veneer, commercial building, shed roof, fixed glass display window on brick bulkhead, display window angled to create recessed porch, entrance plate glass door. 10 17 NC
- 608 Flowers Plumbing Co., Inc., 600 Washington Street, c. 1973. One-story, brick veneer, commercial building, full glass display windows and transom, double plate glass door entrance, metal canopy attached to façade with cables, 9 17 NC
- 609 Wesley Plattenburg House, 601 Washington Street, c. 1850. NRHP 2/3/93 One-story, raised cottage, stucco over brick, fenestration reveals façade of main story had double door entrance and windows with wood lintels, basement level has one entrance and a window, wraparound porch supported by square columns with bracketed cornice, main floor entry accessed by exterior stair, brick pier foundation. 23 18 C
- 610 601 Washington Street, rear, c. 1880. One-story servants' quarters, side gable of pressed metal shingles, two entrances, two window openings, brick piers. 22 18 C
- 611 704 Washington Street, c. 1900. Queen Anne. One-story, hip roof, double front gables, diagonal flush board façade, frame, central entrance altered with 2/2 window panel below, north entrance replaced with c. 1960 door, windows 2/2, angled wraparound porch with square piers and solid brick balustrade c. 1930, double front gables with cornice returns enriched with fish scale shingles, bracketed cornice, brick foundation. 8 17 C
- 612 500 Water Avenue, c. 1941. Minimal Traditional. One-story, seven bay façade, side gable roof, drop siding, off-center entry porch with front gable roof supported by wrought iron posts, six-panel door entrance, windows 6/6, one interior brick chimney, brick foundation, garage rear. 24 12 C

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- 613 500 Water Avenue, Rear, c. 1950. Two-story, three bay multi-dwelling, drop siding, side gable, altered central entry flanked by 4/4 replaced windows c. 2000, windows paired 6/6 replaced c. 2000, exposed rafters enrich overhanging eaves. 23 12 NC
- 614 501 Water Avenue, c. 1965. One-story three bay brick veneer ranch, side gable roof, recessed entrance, windows 2/2 over panel with shutters, brick foundation. 26 12 NC
- 615 505 Water Avenue, c. 1920. Minimal Traditional. One-story, three bay façade, frame, side gable roof, front gable entry porch with wrought iron supports, drop siding in gable end, windows 6/6, louvered weather door, brick pier foundation. 25 12 C
- 616 514 Water Avenue, c. 1930. Two-story, four bay façade multi-dwelling, drop siding, hip roof, hip roof entry supported by square posts, six-panel door, windows 2/2 c. 1960 and 3/1 c. 1930. Exposed rafters enrich overhanging eaves. 22 12 C
- 617 516 Water Avenue, c. 1930. One-story raised basement, drop siding, side gable roof, windows 3/1, concrete block foundation. 21 12 C
- 618 518 Water Avenue, c. 1930. Minimal Traditional. One-story, four bay façade, gable-front-and-wing, masonite, recessed entry with latticework support, four-panel door with two light glazing, windows 1/1, one interior brick chimney, brick foundation. 20 12 C
- 619 523 Water Avenue, c. 1910. Queen Anne. One-story, four bay façade, frame, hip roof and cross gable, windows 2/2, Craftsman porch with square columns on brick piers and solid brick balustrade c. 1925, c. 1950 six-panel door and transom, front gable bay with cutaway bays enriched with corner brackets, gable end with variegated shingles, two interior brick chimneys, brick pier foundation with concrete block infill. 19 12 C
- 620 527 Water Avenue, c. 1900. Queen Anne. One-story, four bay façade, frame, hip roof and cross gable, windows 2/2, attached inset porch, screened, retains columns with bracket capitals, balustrade removed, portions of spindlework frieze are intact, wood door with glazing and transom, front gable bay with cutaway bays enriched with corner brackets, gable end with variegated shingles, two interior brick chimneys, brick pier foundation with brick infill. 18 12 C
- 621 Safety Auto Glass, 902 Water Avenue, c. 1950. One-story, brick, four bay commercial building, center bays were originally garage bays, one bay converted to fixed glass display window, east bay has single plate glass door with transom, c. 1989, west bay awning window. 35 19 C

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- 622 905 Water Avenue, c. 1920. One-story, brick commercial building, two garage bays, bay to west has c. 1970 door with arched opening filled with brick, bay to east converted to two-panel entrance with fixed glass window, arched openings retained with radiating voissours. 34 19 C
- 623 907 Water Avenue, c. 1900. One-story, brick commercial building, one garage bay with roll-up door, window opening and door opening covered with wood, arched lintels with radiating voissours. 34 19 C
- 624 Selma Masonic Lodge, 910 Water Avenue, c. 1970. One-story, brick commercial building, decorative glass blocks, recessed entrance, secondary entrances to east and west. 36 18 NC
- 625 1119 Water Avenue, c. 1960. One-story, one-part commercial block building. Display windows splay to glass double doors with transom. Brick, corrugated metal siding covers parapet wall. Metal awning. 26 36 NC
- 626 1119-A Water Avenue, 1900. One-story portion of one-part commercial block building, post 1950 façade, original doors, display windows. 26 35 NC
- 627 1121 Water Avenue, c. 1930. One-bay, one-part commercial block building, central entrance door not original, fixed windows, façade refaced c. 1960. 26 34 NC
- 628 1123 Water Avenue, c. 1930. One-bay, one part commercial block building, entrance door east, transom and surround filled with vertical paneling, display window not original, two rows of band molding. 26 33 NC
- 629 1125 Water Avenue, c. 1930. One-story one-part brick commercial block building. Setback from street, garage bay. Single wood door entry with glazing, flanked by fixed windows. 26 31 C

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### 8. Statement of Significance

#### Criterion A

The Old Town Historic District is eligible for the National Register of Historic Places under criterion A for its associations with commerce, transportation, education, industry, ethnic heritage and politics which all contributed to Selma's growth and development. The overall history of Selma is quite complex, however, the social history mirrors that of Southern cities and is included to provide a frame of reference for the broad patterns of history that occur within Selma and the city's connection to the regional and national history. Due to Selma's prominence as a transportation and manufacturing center the city had a pivotal role in the Civil War. During the Reconstruction Era and the decades that follow the political climate made a distinct turn toward Republican ideology and the dramatic effect of African-American male suffrage only to return to the old order and the "separate but equal" standard. Jewish immigrants who settled in Selma via Mobile impacted local commerce through the creation of a large number of retail establishments in the Old Town Historic District. Additionally, members of the Jewish community attained local prominence and, which included three mayors.. The original charter of Selma set out an academy for the education of Selma children. Dallas Academy one of the first private schools became the springboard of the public school system in Selma and lead to the building of other institutions of learning. The New Deal era that swept through the country under Roosevelt's presidency resulted in the construction of two key public buildings. Three properties that have current or historic ties to the judicial system, two of which are contributing, were instrumental in establishing Selma as a county seat and bolstering her importance to the region with a Federal Courthouse.

#### Criterion C: Architecture

The Old Town Historic District is eligible for the National Register of Historic Places under criterion C for its evolution of residential architectural styles from the Federal period to the mid-twentieth century ranch homes and commercial architectural styles from Greek Revival to mid-twentieth century vernacular. The city's growth is evidenced in the architectural periods that correspond to national trends in architecture. Represented in this district are Federal, Greek Revival, Gothic Revival, Italianate, High Victorian Gothic, Queen Anne, Colonial Revival, Neo-classical Revival, Renaissance Revival, Romanesque Revival, Tudor Revival, Spanish Revival, Prairie, Craftsman, Art Deco, and Collegiate Gothic. Within the vernacular classification are Minimal Traditional, Ranch and the Shotgun forms. The Old Town Historic District is also significant for the local architects and builders who worked in the area such as Thomas Helm Lee and Andrew Jackson Mullen, but also for the nationally recognized architects R. and R. M. Upjohn and Edward Tuckerman Potter. Pattern books such as those popularized by George F. Barber played a significant role to the development of national trends. One of Barber's designs has been identified within the district. Mail

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order homes were sold across the country along with the molds to fabricate concrete block houses. One such house in Selma has been classified as a Sears & Roebuck Co. house (484). A nation wide trend in apartment dwelling that began in New York in the late nineteenth century became evident in Selma early in the twentieth century. Within the district are seven apartment buildings within the period of significance, the oldest apartment building, Georgette, (35) a three-story Georgian Revival. Many residences within the present commercial district have been replaced with buildings that were part of the material culture of the automobile. Not only were there buildings to provide maintenance facilities but a large building to display automobiles, 901 Selma Avenue (494) is a contributing resource to the district.

The architecture of Selma indicates a high level of expertise in the design of its buildings. Prior to the Civil War Thomas Helm Lee designed Sturdivant Hall (411) also known as Watts-Parkman-Gillman House and the Lee-Bender-Butler House (172). Lee, a cousin of Robert E. Lee, is held in high regard for his interpretation of the Greek Revival in these buildings.<sup>1</sup> Grace Hall (357), an Italianate dwelling, is also attributed to Thomas Helm Lee.

Commercial Bank of Selma, also known as The Rosemond Hotel (118) and Hotel Virginia was built in 1858 and designed by Edward Tuckerman Potter, an architect from New York who specialized in the design of ecclesiastical architecture. Potter, who apprenticed in the firm of Richard Upjohn, exhibits a restrained Italianate style. A double-arcaded portico was added in the late nineteenth century. Potter was born in Schenectady and was the son of Bishop Alonzo Potter, who was associated with Union College. The interior details exhibit the Corinthian orders of the Greek vocabulary. Potter is noted for his attention to scale and proportion as evidenced in the Nott Memorial Library in Schenectady and, although, the Commercial Bank of Selma building has experienced alterations the articulation of Potter's design is evident.

The combination of cotton plantations with textile mills near Selma at the turn of the century created a business climate that supported numerous commercial enterprises, consequently Selma experienced a boom period in their economy. As most of Broad Street had been lost during the Battle of Selma, much of Broad Street needed to be rebuilt. This presented an opportunity for expression of architectural form such as the Italianate, Renaissance Revival and the rare Gothic Revival. The architecture of Broad Street is reflected in the brick and stone commercial block buildings with historic wood storefronts and cast iron supported storefronts that were constructed from 1880-1910. Selma's Broad Street resonates of the late nineteenth century commercial architecture that is celebrated through modern day Main Street revitalization efforts.

Main Street was the face of a town, the expression of its identity. The form of each Main Street was a unique configuration: buildings of every size and shape; a skyline silhouette; built forms and open spaces; the rhythm of windows and walls; the texture of wood, iron, glass and

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<sup>1</sup>Ralph Hammond, *Ante-bellum Mansions of Alabama*, (New York: Bonanza Books, 1978) 140-141.

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masonry; the contours of pediment, cornice, lintel and carved bracket; the shadow of church tower or signpost.”<sup>2</sup>

Within the Old Town Historic District are many handsome churches. Located at the core are four churches that dominate the Selma skyline. First Baptist Church, 218 Lauderdale Street, (343) a High Victorian Gothic Revival edifice was constructed in 1904. The Church built in the Akron plan of stone in the High Victorian Gothic displays a four-story tower featuring lancet arch windows, gargoyles and tracery and capped with a conical roof flaring to bellcast eaves. Front gabled parapeted entrances feature Tudor arched doors surmounted by ogee arches capped with a boss. The manifestation of this building early in the twentieth century is an anomaly in Alabama.<sup>3</sup>

In 1893 First Presbyterian Church, 301 Broad Street, (128) a two-story front gable edifice with sixty-foot tower with turret detailing and slit windows was executed in the Romanesque Revival style. The architect's mastery of this design is manifested in the use of the Syrian arch and combination of brick and stone. Due to the high visibility of the church at the intersection of Broad and Dallas it was determined by the city council to place a Seth Thomas clock with four six-foot faces in the tower.<sup>4</sup>

Church Street United Methodist Church, 214 Church Street built 1901 is a late example of the Romanesque Revival. Built in the Akron plan with a front gable the church features a four-story bell tower with conical copper roof, Romanesque Revival details such as the cushion capital and foliated banding are hallmarks of the style. The presence of these churches symbolizes not only the priority the Selmians placed on their worship centers but illustrate the strong economy Selma was experiencing especially in the late nineteenth century and early twentieth century.

The fourth, St. Paul's Episcopal Church, c. 1875, (342) architectural design is acknowledged to be of the R. & R. M. Upjohn firm of New York. Recognized as one of the foremost ecclesiastical architects of their time, the church displays the Gothic Revival as interpreted in the English vernacular. R. M. Upjohn who would have been head of the firm during this period is also credited with the Weaver House, c. 1870, (368) which is in the Gothic manner with Romanesque influences. Built in the cruciform plan and incorporating a large rose window of stained glass in the front gable R. M. Upjohn's mastery of design is evident. The English Gothic vernacular exhibited by the four-story tower with crenellated parapet featuring slit windows and tracery detail is striking. Tiffany windows by Clara Weaver Parrish were added in the late 1800s. St. Paul's lost their sanctuary during the Battle of Selma when a nearby store was burned in the aftermath of the battle. Jackson

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<sup>2</sup>Carole Rifkind, *Main Street: The Face of Urban America*, (New York: Harper Colophon, 1978) 63.

<sup>3</sup>Robert Gamble, *Historic Architecture in Alabama: A Primer of Styles and Types, 1810-1930*, (Tuscaloosa: University of Alabama Press) 116.

<sup>4</sup>Jackson, *Selma*, 347

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recounts how the church in 1915 attempted to make a claim for damages against the United States for the loss of the church but reparation was not received.<sup>5</sup>

Pattern books were a popular method to obtain house plans for local builders. Located at 520 Selma Avenue (470) is a stucco exterior dwelling known as “A Plastered House.” Documented as House No. 599 in George F. Barber’s designs this dwelling displays Barber’s deft handling of the Queen Anne vernacular.

In addition to the popularity of pattern books, major retailers packaged kits for the purpose of building a house. Mail order homes were sold across the country along with the molds to fabricate concrete block houses. One such house has been classified as a Sears & Roebuck Co. house. The dwelling at 707 Selma Avenue (484) appears to have been based on Sears house, Design 52 from a 1908 general catalog. Although there are modifications from the original design such as paired windows and a flat roof porch with balustrade, the most notable feature is the molded concrete block exterior that would have been made on site. Sears provided concrete block building machines to its customers and boasted that the “concrete houses can be erected at one-third less than any other kind of stone structures.”<sup>6</sup>

Many local craftsmen and builders are responsible for the fine architecture of Selma. Oftentimes the work is not documented. However, one fine craftsmen of the late nineteenth century was Andrew Jackson Mullen who is acknowledged to have built Dallas Academy, c. 1889, (493) and the Wilby Theater, no longer extant, as well as other buildings in Selma and Marion.

Apartments became a popular alternative to single dwellings in Selma in the 1920s and 1930s. Apartment buildings offered the latest in technology such as hot and cold running water. Gwendolyn Wright noted that apartments indicated a cosmopolitan trend in the acculturation of society.<sup>7</sup> In the early twentieth century, apartment dwelling was touted as a way to “simplify housekeeping and provide families with a way to escape dependence on domestic help.”<sup>8</sup> The apartment buildings of Selma, in particular, the Arsenal Place apartment buildings were spacious and provided a gracious lifestyle for its inhabitants. The Eagles Nest on Arsenal Place (72) was named after the family that owned the apartments, Eagle. Siblings of the Eagle family occupied each of the apartments. The Eagles owned Eagles Department Store on the corner of Alabama and Washington, now Bill’s 1119 Alabama Avenue (328).

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<sup>5</sup>Ibid., 446-448.

<sup>6</sup>Daniel D. Rieff, *Houses from Books: Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950, A History and Guide*, (University Park, PA: Pennsylvania State University Press, 2001) 186. Sears did not clearly indicate whether the saving was in cost or time.

<sup>7</sup>Wright, Gwendolyn, *Building the Dream: A Social History of Housing in America*. (The MIT Press, Cambridge, Massachusetts, 1981) 141.

<sup>8</sup>Daniel E. Sutherland, “Modernizing Domestic Service,” *American Home Life, 1880-1930*, edited by Jessica H. Foy and Thomas J. Schlereth, , Knoxville, University of Tennessee Press, 1992) 251

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The development of Arsenal Place includes a wide variety of single dwellings that reflect the architectural spirit of the time. At 815 Arsenal Place is a one-story, Craftsman clinker brick with paired colonettes on battered piers (73). Clinker brick is closely associated with the Craftsman movement but is relatively uncommon in the South. Other Craftsman style residences also line Arsenal Place as well as a symmetrical Colonial Revival with a distinctive arched portico, 711 Arsenal (73).

### Historical Summary

There are of studies of DeSoto's travel and exploration of the region in 1540 and exploration of the area by Indians. The French are acknowledged to have explored the City of Selma designating the city as Ecor de Bienville on a map of 1732. The area was known as High Soapstone Bluff in the early 1800s until Thomas Moore established a trading post in 1817 and named it Moore's Bluff.<sup>9</sup>

Selma Town Land Company, lead by William R. King was organized in 1818 for the purpose of buying and selling land in Alabama. Lot sales in Selma took place in May of 1819. Nearly all of the lots were laid out for the town plan, those not purchased were reserved for a public square, a market house, an academy, a Presbyterian church, a Methodist Church, a Baptist Church, and Cumberland Presbyterian Church. The lots for the public square and market house were divided and sold. And with the completion of the sale of land between what is presently Lauderdale Street and Martin Luther King Boulevard (Sylvan Street) and South of Selma Street, the company completed its business and terminated the Selma Town Land Company.<sup>10</sup> The Town of Selma was chartered by the Alabama Legislature in 1820.

William Rufus King is credited with the naming of Selma which was taken from what was believed to be a translation of Ossian's work, a Gaelic poet of the thirteenth century. The translation published in 1806, by McPherson, was later acknowledged as a hoax. The poems depicted a mystical land but were oddly prophetic in its allegorical description of the bluffs and live oaks of Selma.<sup>11</sup>

"I behold thy towers, O Selma!  
The oaks of thy shaded wall:  
Thy streams sound in my ear;  
Thy heroes gather around."<sup>12</sup>

<sup>9</sup>Walter M. Jackson, *The Story of Selma*, (Birmingham: Birmingham Printing Company, 1954) 1-2.

<sup>10</sup>John Hardy, *Selma: Her Institutions and Her Men*, (Spartanburg, South Carolina: The Reprint Company) 142.

<sup>11</sup>Jackson, *Selma*, 16.

<sup>12</sup>MacPherson, *The Poems of Ossian*, 37, quoted in Walter M. Jackson, *The Story of Selma*, (Birmingham: Birmingham Printing Company, 1954) 16.

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Prior to the advent of the railroad, the steamboat was the mode of travel throughout the southeast. According to John Hardy the first steamboat on the Alabama River was the "Tensas" and arrived in Selma in 1822. Jackson gives a detailed account of the advent of the steamboat in the area listing cargo and passengers. Taken from the Selma Courier Jackson documents the activities of river traffic beginning on December 7, 1827.<sup>13</sup> The primary cargo was cotton and steamboat travel was far superior to land. However, this mode of travel had inherent difficulties by virtue of its nature. Steamboats were prone to accidental or incendiary fires and were affected by adverse water conditions.

John Hardy notes that in 1825 General Lafayette arrived in Selma via steamboat and was met by William R. King for a brief celebration as the guest of honor at a banquet at Woodall's Hotel, formerly at the corner of Green and Water streets.<sup>14</sup> Walter Jackson provides an account from Israel Pickens' journal noting that the citizens of Selma boarded the Henderson "and paid their respects to the guest."<sup>15</sup> Although the accounts differ, it is significant that the noted General Lafayette traveled through the region on his way to Cahawba.

Selma was a prosperous town during the early settlement period, however, Cahawba, ten miles away where the Alabama and Cahaba Rivers converged, eclipsed it. In the 1820s Cahawba was the location of the state capital. Cahawba enjoyed the prestige and enterprise associated with this status for a brief period. Due to flooding in 1825 in the Cahawba region the legislature moved the capital to Tuscaloosa though it remained the county seat.<sup>16</sup>

A harbinger of the permanence of a town is the establishment of a newspaper. In 1827 Philip J. Weaver brought Thomas Jefferson Frow, a journalist from Pennsylvania, to form *The Selma Courier*. Although the paper has been known as *The Selma Free Press* during the Whig dominance in Alabama and then *The Selma Reporter* when Frow moved to Texas in 1848, it is presently known as *The Selma Times-Journal*.<sup>17</sup>

The following decade was indicative of the untamed nature of the city where horse racing in East Selma and "bucking the tiger" drew a large following. The city council headed by Gilbert Shearer attempted to discourage the violence by passing a law forbidding drinking on Sunday. With little backing from the community the council lost its support and disbanded. Religious institutions such as the Methodists and Cumberland Presbyterians began to form in the 1830s and rallied against the corruption of gambling. One

<sup>13</sup>Jackson, *Selma*, 82.

<sup>14</sup> John Hardy, *Selma: Her Institutions and Her Men*, (Spartanburg, South Carolina: The Reprint Company) 142.

<sup>15</sup>Jackson, *Selma*, 24.

<sup>16</sup>Fitts, *Selma: Queen City*, 14.

<sup>17</sup>Fitts, *Selma: Queen City*, 15.

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minister, Samuel M. Nelson, displayed particular persuasiveness and, ultimately, the citizens of Selma began to transform the town.<sup>18</sup> The year of 1838 proved to be auspicious for Selma as the town witnessed the beginnings of the Real Estate Bank of South Alabama, the formation of a medical society, and the origins of a library. According to Fitts the Episcopal Church and Presbyterian Church initiated building on their respective lots as set out by the Selma Land Company. This year saw the foundation of Selma's educational system with the formation of the Ladies' Educational Society of Selma. This Society founded the Masonic Institute and Dallas Academy.<sup>19</sup>

Dallas County is located in what is termed the Black Belt referring to the dark rich color of the soil. In the mid-nineteenth century Selma was acknowledged as the Queen City of the Black Belt garnering this designation by virtue of its proximity to the river for steamboat travel, its burgeoning railroad systems, expanding financial institutions and abundant cotton crop.<sup>20</sup> The prosperity of Selma in the ante-bellum period reflected the elite Southern way of life within the hierarchy of the agricultural planter society. The plantations relied on slave labor to bring the most prized agricultural resource, cotton, to the marketplace, tying Dallas County into the national and international market economy. Furthermore, the tangible artifacts such as the antebellum homes and dependencies that survived the Civil War reflect the contributions of the craftsmanship of African-Americans.

The population of the Dallas County in 1840 was 25,199 with 17,208 of the population African Americans. In 1850 with a total population of 29,719 with 22,258 African Americans. The free black population in 1850 was eight. Population of African Americans in 1860 was 25,760 as compared with a total population of 29,719 for the county, 80 of which were "free colored." Data extrapolated from slave census schedules indicates that Dallas County with its African-American population of 25,760 ranked as the highest in the state. This data underscores the importance slave labor to the region's market economy when examined in light of its prominence in the cotton industry.

Selma's prominence as a growing industrial and distribution city is evidenced by the foresight of local leaders to establish a rail system. Economic developments beyond the cotton industry indicate that Selma from 1840 to 1860 established a sizable industrial base with manufacturing companies producing approximately half million dollars in goods. Recognizing that transportation of goods was evolving from steamboat to rail Selma civic leaders recognized the importance of the railroad to the prosperity of the city. As early as 1848 a movement was started to create a rail system in the region. Over the next ten years railway lines were initiated and by 1858 the Alabama and Tennessee Rivers Railroad had laid a hundred miles of track.

<sup>18</sup>Alston Fitts, III, *Selma: Queen City of the Black Belt*, (Selma, AL: Clairmont Press 1989), 16.

<sup>19</sup>Fitts, *Selma: Queen City*, 18.

<sup>20</sup>Fitts, *Selma: Queen City*. 23.

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On the political front Selmian William R. King, United States Senator, sensed the growing sentiments of his home state toward secession as early as 1848. Although there was a strong movement within the state of those who were committed to the national party, divisiveness within the state of Alabama came to a head with the 1860 election. As the nation moved toward war Selmian unionists joined the secessionists. Many local leaders assumed leadership roles in the military while others served as infantrymen and in the calvary.

Selma's importance to the war effort went beyond the men who served. Selma's destiny was tied to its emergence as an industrial and railway center. Those pursuing a railway system through Alabama continued their quest and, ultimately, the Alabama and Tennessee Rivers Railroad gained regional importance during the war as it provided coal and iron ore from Bibb and Shelby Counties for production of munitions at an arsenal in Selma. The Alabama and Mississippi Rivers Railroad that had incorporated in 1850 and opened in 1862 provided for a line to transport troops, munitions, provisions and public mail.

With the establishment of the Confederate Arsenal at Selma in 1862 and numerous railways providing supplies for the war effort Selma gained a reputation as an industrial and distribution center. The Confederate Foundry formed from Alabama Manufacturing Company and overseen by Commander Catesby ap R. Jones increased Selma's stature as a strategic center for the Confederacy with its production of the Brooke cannons and ironclad ships.

Selma's prominence as an industrial base for munitions and supplies for the Confederate army led to serious repercussions for the city. Brevet Major General James Harrison Wilson had prepared his troops for the charge through Alabama during the winter and in late March began the series of battles destroyed the infrastructure of bridges and manufacturing of the Confederate army. Two of Wilson's commanders Long and Upton successfully routed General Nathan Bedford Forrest's troops of 2,000 men approximately 20 miles north of Selma at Ebenezer Church. According to an article included in *A Civil War Times Illustrated* the English engineer, Millington, who had been instrumental in the operations and design of the Confederate Foundry surrendered to Upton and divulged plans of the foundry to the Union army.<sup>21</sup> "Mr. George Peacock, the maker of cannon for the Confederate Government, as superintendent of the naval gun foundry, had orders from Confederate officials to sink all cannons on hand into the Alabama River when Wilson's Raiders were advancing upon the city of Selma."<sup>22</sup> On April 2, 1865, Wilson's troops arrived in Selma. General Nathan Bedford Forrest issued orders "that every male citizen, no matter, what his calling or position, must go into the works or into the river."<sup>23</sup> Although Selmians responded to the call to action the city was unable to withstand the onslaught of Wilson's troops.

<sup>21</sup>Jerry Keenan, "Wilson's Selma Raid," *A Civil War Times Illustrated Extra*, January 1963, 37-44.

<sup>22</sup>Jackson, *Selma*, quoted from letter of Mrs. Kate Jarvis, 215.

<sup>23</sup>*Ibid.*, 216.

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The aftermath of the attack for the citizens of Selma was characterized by the burning of the majority of the businesses in town and houses. The destruction of the city by Wilson's Raiders was devastating. An estimated 150 homes were destroyed and Federal troops occupied many of the remaining businesses. Not only were the arsenal, naval foundry and navy yard destroyed but also cotton, railroad cars and railroad bridges fell to Wilson's Raiders.<sup>24</sup>

The outrages, robberies, and murders committed by Wilson's men notwithstanding his stringent order against plundering are almost incredible. The half cannot be told. The destruction was fearful. The city was wholly given up to the soldiers, the houses sacked, the women robbed of their watches, earrings, rings, and other jewelry. The Negroes were pressed into the work of destruction and when they refused to burn and destroy, the soldiers threatened them with death.<sup>25</sup>

Elijah Even Edwards, a Methodist chaplain of the 7<sup>th</sup> Minnesota Volunteer Infantry, described the dire circumstances of Selma in his journal:

Their destitution is terrible to think of. Women who have the air of having once lived genteelly and in affluence come to the camp and beg for washings to do to keep them from starvation. Some of the people are defiant in their rags and wretchedness and while they ask for alms, keep up a show of bitterness against . . . that illy comforts them with suppliance. It is a war-waste land. And yet I suspect unconquered.<sup>26</sup>

Selma strove to maintain its presence in the state and the South during Reconstruction. Despite the devastation of the city and as a testament to the perseverance of the Selmians, a movement was started to move the county seat from Cahaba to Selma. In December of 1865 legislation was passed to locate the Courthouse in Selma. The Central Masonic Institute building which had been (549) converted into a Confederate hospital was purchased by the city and became the Dallas County Court House.<sup>27</sup>

Several pivotal decisions that would effect the growth of Selma, access to the market economy and establish Selma as a progressive Southern city were promulgated by the city council between 1870 and 1890. An establishment of a ferry to run from the public wharf near Franklin Street to the end of Selma and Gulf Rail Road facilitated the transportation of marketable goods to the regional and national economy. Columbus W.

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<sup>24</sup>Ibid., 243.

<sup>25</sup>Ibid., 243.

<sup>26</sup>Kennan, "Wilson's Selma Raid," 44.

<sup>27</sup>Ibid., 251-252.

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Lee took on this endeavor financially supported by Jonathan Haralson to maintain a ferry that would operate from sunrise to sunset on a set schedule.<sup>28</sup> It is no accident that the primary residential streets of Lauderdale, Church, Tremont and Mabry have mature trees adding to the streetscape. A resolution was passed June 4, 1870, for those owning lots for an allowance of \$1.50 for each shade tree planted forty feet apart and two feet from edge of sidewalk.<sup>29</sup> With the forethought of the city council the citizens of Selma reap the benefits of the mature live oaks and magnolias of the enhanced streetscape. One of the treasures of Selma is the Old Live Oak Cemetery or the West Selma Cemetery that was prefixed in the 1830's. According to John Hardy the cemetery suffered from a lack of "systematic regulation" with the result that the initial land belonging to West Selma Cemetery was laid out sporadically. Additional land was purchased in 1877 to accommodate a more commodious space and allow for allees.<sup>30</sup> In April of 1878, the purchase was completed and the cemetery was designated Old Live Oak Cemetery.<sup>31</sup> On December 4, 1879, a resolution came before the City Council to furnish 80 Live Oak trees and 80 Magnolia Grand to beautify the cemetery. Colonel N. H R. Dawson is credited for the placement of the trees. The Confederate Monument that was built by stonecutter, Pat Murphy of the Montgomery and Sons Marble Yard on Broad Street is in the likeness of Charlie Davidson, a member of the Selma Guards.<sup>32</sup> This section was set-aside as a green space for the purposes of ornamentation.<sup>33</sup> The stone fence around the original portion that defines the boundaries of Old Live Oak Cemetery was built in the fall of 1906.<sup>34</sup>

One of the standard bearers of the progress of a city is their outreach program. Selma is noted to be the first city in Alabama to form a YMCA in 1858. Representatives from Selma attended international meetings. Selman Joseph Hardie served as president of the international YMCA selected by fellow members in Richmond, Virginia, in 1874. Fundraising for the first YMCA building, a Second Empire, three-and-one-half story building at 217 Broad Street (66) began in the late 1880s after Rev. D. L. Moody inspired locals by his lectures on the importance of molding young Christian men. The building with a central Palladian window, elaborate brickwork and cast iron balcony is considered to be a fine example of the Second Empire style. Although, the original mansard roof was destroyed in a fire November 25, 1968, the building has the potential for adaptive use and is considered a pivotal building at 217 Broad Street. In 1925 a cornerstone was laid for a new building at 532 Broad Street. This building, non-contributing due to exterior alterations, continues to serve Selma as a community-building resource.<sup>35</sup>

<sup>28</sup>Jackson, *Selma*, 271-272.

<sup>29</sup>*Ibid.*, 268.

<sup>30</sup>Hardy, *Selma: Her Institutions*, 151.

<sup>31</sup>Jackson, *Selma*, 306.

<sup>32</sup>C. C. Grayson, *Yesterday and People: Memories of Selma and Its People*, (New Orleans: Pelican Press, 1948) 13.

<sup>33</sup>Jackson, *Selma*, 310-311.

<sup>34</sup>*Ibid.*, 444.

<sup>35</sup>*Ibid.*, 483-484.

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The 1890s were a good time for Selma. Selma was considered a resort city featuring the grand Hotel Albert, no longer extant. In a pamphlet entitled "Selma, Alabama: A Charming Southern Winter Resort" tourists were drawn to "Park City" to "view the Old and the New South, which are exhibited here side by side."<sup>36</sup> The Hotel Albert was patterned after the Doge's palace of Venice. The hotel was arranged in suites appointed with parlors and bathrooms. Broad and Water the principal business districts were paved with chert pavement. The Academy of Music building, also no longer extant, was a venue for theater and opera.

Dr. Goldsby King sponsored the Goldsby King Hospital, the first private hospital in Selma, in 1896. Starting from a Queen Anne house, King made additions to the house in the Neo-Classical style and over time the hospital grew to its present state. The institution was designated King Memorial Hospital on King's death and maintained operations as a hospital until 1953. The structure located at 515 Mabry Street (339) presently serves as Dunn Nursing Home.

By the 1900s Selma's citizens enjoyed paved streets and electric cars replaced mule cars by April 1, 1901. Patrons rode free the first day. This form of mass transportation continued until middle 1920 when the automobile became a more prevalent means of transportation.

The 1920s saw a change in Old Town Historic District especially along Church Street where businesses that supported the automobile replaced dwellings. One-story buildings with garage bays with roll-up doors for auto mechanics reflected the changing technology as the population moved from being dependent on the street car to dependence on automobiles with a 150 percent increase in automobile ownership from 1920 to 1930 nationwide.<sup>37</sup>

The boll weevil threatened Dallas County's white gold in 1914. Production of cotton dropped from 1,751,375 bales in 1914 to 14,230 bales in 1917.<sup>38</sup> Dallas County's larger landowners survived the debacle, but many small farmers, many of them African-Americans were forced to sell their farms. The collapse of Alabama Penny Savings Bank in 1915 left middle class African-Americans destitute.<sup>39</sup> Industrial workers were needed in the North and recruitment of African-Americans resulted in a marked population shift in Dallas County. From 1910 to 1930 African-American population in Dallas County dropped from 43,511 to 40,867.

<sup>36</sup>"Selma, Alabama: A Charming Southern Winter Resort" Selma Printing 1893, reprint Selma Printing 1999.

<sup>37</sup>Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States*. New York: Oxford University Press, 1985) 187-189.

<sup>38</sup>Fitts, *Selma: Queen City*, 112.

<sup>39</sup>*Ibid.*, 113.

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In 1920 Cotton jumped to the 40 cent mark the highest price paid since the War. Producing the first bale of cotton proved prestigious for the local cotton plantation. The Selma Times-Journal reported that Selma's First Bale of Cotton was auctioned at the price of 45 cents on August 3, 1922. This was 15 cents more than the first bale bought in Montgomery.<sup>40</sup>

The Depression affected Selma much as it did the rest of the country. Two primary employers in Selma, Alabama Textile Mills and Sunset Mills closed. Residential construction came to an abrupt halt. Selmians looked for diversion from the economic scene and frequented the picture shows for entertainment. Football games were the center of the social scene. "Every Friday afternoon on Broad Street we had a football parade with the cheerleaders and the band and the football players walking behind."<sup>41</sup> In contrast to the lifestyle of conspicuous consumption of the late 1920s, the 1930s era lifestyle was a day-to-day existence based on obtaining necessities. The rise in unemployment, foreclosure of mortgages and loss of confidence in banks occurred throughout the nation. Towns such as Selma that relied on the textile industry were particularly affected by unemployment especially in the African-American sector. Consequently, African-Americans found employment as domestic help employed by middle class white families as a housekeeper or gardener.

Tragedy punctuated the 1930s for Selma. The ill-fated Phantom Club fire on December 29, 1936 took the lives of seven of Selma's leaders. The women clothed in costumes of lint cotton were particularly vulnerable to an errant match that took Selma Country Club in flames.<sup>42</sup> In the winter of 1937 three councilmen died of natural causes and one was seriously injured in an automobile accident casting a pall over the city.

In 1938 construction on a new bridge across the Alabama River marked the end of an era of the turnstile bridge in Selma and connected the city's southern boundary. Taking two years to complete the bridge served as a harbinger to new potential for economic progress for the city.

With the election of a new governor in 1938 Alabamians continued to endure "hard times." Selma had witnessed the closing of large textile mills and also the loss of Selma Foundry, with a long-standing reputation as a producer of cast iron. Selma's largest employer was the Southern Railway, a system dependent on steam locomotion in an era of the advent of the diesel engine. The establishment of industry and changing tides in political influence moved towards Birmingham and north Alabama. Selma had enjoyed prominence as the fifth largest city in Alabama with a population of 8,713 in the early twentieth century. In a climate of prosperity of the 1920s a sign on the city limits to Selma proclaimed it the "fastest-growing city in Alabama—50,000 people by 1930."<sup>43</sup> However, the optimism of the 1920s gave way to reality with a

<sup>40</sup>*Selma Times Journal*, 3 August 1922.

<sup>41</sup>Martin, interview, 7 September 2001.

<sup>42</sup>*Selma Times-Journal*, December 30, 1936, 1.

<sup>43</sup>Carl C. Morgan, Jr. "Craig Air Force Base: Its Effect on Selma, 1940-1977, *The Alabama Review*, April 1989, 83-84.

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population in 1930 of 16,012 and in 1940 of 19,834. Carl C. Morgan, Jr. writing of this period indicates that although a push to pull in industry to the area was needed many resisted concerned that it would bring unwanted changes to the city.<sup>44</sup>

Mayor Lucien Burns and Commissioner Claiborne Blanton ushered New Deal programs into Selma. Under the Public Works Administration in 1937 a new City Building was erected on the site of the former city hall. Located at 1300 Alabama Avenue (70) the building, constructed in the Classical Revival style by Forcum-James Co. of Memphis, Tennessee, is newly contributing to the Old Town Historic District.<sup>45</sup> Behind the City Building at 16 Franklin Street (253) is the WPA built and funded Community Building for the Colored People. Assistant county agent Samuel W. Boynton and notary public Charles J. Adams, both African-Americans who felt the need for a community building for African-American citizens when they made the trip into Selma from the outlying areas of Dallas County, spawned the project.<sup>46</sup> Rev. E. W. Gamble of St. Paul's Episcopal Church promoted the project to the city council. The building had been necessitated by the "separate but equal" policies of the era. Completed in 1938 the building is credited to African-American architect and contractor George Wilson with an interior enhanced with murals by Felix Gaines of Birmingham, Alabama. Entitled *Swing Low, Sweet Chariot* and *Booker T. Washington Feeding the Masses* the murals were removed when the center closed and now are in the Old Depot Museum.

The location for the Community Center was chosen due to the close proximity of African-American businesses that were located in the now demolished three-story brick building at 21-25 Franklin Street. African-American businesses in this building in 1930 included S. M. Boynton; county agricultural agent; J. M. Powell; Central City Relief Insurance Co.; Excelsior Club; Masonic Hall; St. T. Powell, photographer; Dr. C. S. Taylor; Ducies Café and Benjamin Miller, barber. Sullivan Building at the corner of Franklin Street and Alabama Avenue contained offices of Atlantic Life Insurance Co., Dr. D. C. Carter, Pilgrim Life Insurance Co. and Washington Benevolent Protective Association. On Alabama Avenue intersecting with Franklin according the city directory was Crocheron & Lewis, undertakers at 1220 Alabama Avenue, Annie M. Stone, restaurateur at 1205, Moses Lovett, dry cleaners, and Arthur Weaver, barber at 1209 Alabama.

Expansion of the Army Air Corps necessitated additional facilities for pilot training. Prior to World War II Kelly Field in San Antonio, Texas, was responsible for training of pilots. Located approximately five miles east of Selma on Highway 80 newly accessible by the Edmund Pettus Bridge, completed in 1940, the new base, a 1,700-acre property, became Craig Field. Built prior to the United States involvement in the war, the May 1941 commencement graduated 39 cadets with the occasion proclaimed as "Selma Flying Cadet Day." Followed by a parade on Broad Street the cadets filed into the Wilby Theater for the graduation exercises.

<sup>44</sup>Morgan, "Craig Air Force Base," 84.

<sup>45</sup>Jackson, *Selma*, 501.

<sup>46</sup>Fitts, *Selma: Queen City*, 118.

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Not only were Americans fighter pilots trained at Craig Field but British and Dutch as well. The training field commissioned 4,471 pilots by 1943. Of those trained 1,392 were British and ten Dutch.<sup>47</sup>

Craig Field provided the necessary stimulus needed to bolster Selma's economy. Facilities were built adjacent to the base as housing for the officer's families. Local merchants experienced a marked increase in business and, most important, were the opportunities for employment. Local Selmians filled many positions occupied by military as America's involvement in World War II increased. Ultimately, the base increased to encompass 2,000 military and 1,400 civilian employees.<sup>48</sup> With the end of the war Craig Field continued to train pilots and during the Korean War the 3615<sup>th</sup> Pilot Training Wing provided single engine training and pilot instructor training. An elementary school constructed on base provided classrooms for primary school children and high school students were bused to Selma for their education. The officers' wives took an active roll in the community in the schools and churches. The employment of Selma civilians at Craig Field provided a boost to the economy both in employment and influx of dollars to the local merchants of Selma. The closing of the field in 1977 calculated as a loss of \$35 Million to the regional economy.<sup>49</sup>

The enfranchisement of African-American males began during the Reconstruction era politics. Disenfranchisement of the African-Americans occurred throughout the South in the late nineteenth century. However, Selma, Alabama, gained national prominence due to its association with Voting Rights. The 1940s saw the beginnings of the NAACP and Dallas County Voters Association meetings that took place in the First Baptist Church located in the middle class African-American neighborhood. In the 1960s City Hall (70), a WPA project, housed Martin Luther King in its jail and the Sullivan Building (67) became the headquarters for Student Non-Violent Coordinating Committee. The Dallas County Courthouse (338) became a nationally recognized site for the Voting Rights Movement.

Old Town Historic District experienced changes during the post World War II period. A few houses and businesses of that era were built. Two apartment buildings 812 Arsenal Place, c. 1950 (81) and 814 Furniss Avenue, c. 1950 (286) became infill within the district, underscoring the need for housing during the post World War II period. A grocery store at 1011 Furniss Avenue (287) was built in the more affluent area of the Old Town Historic District providing a store within walking distance of Church Street and Lauderdale Street. A two-story Monterey French Creole dwelling with cast iron details was built at 626 Church (196) reflecting cast iron ornamentation of Old Town Historic District and Water Avenue Historic District commercial buildings.

<sup>47</sup> Lou Thole, *Forgotten Fields of America: World War II Bases and Training Then and Now, Volume II*, "Advanced Training. Missoula, Montana: Pictorial Histories Publishing Co., Inc.) 127-140.

<sup>48</sup> Morgan, "Craig Air Force Base," 95

<sup>49</sup> Martin, interview, 7 September 2001.

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### Transportation

Selma's location on the Alabama River in close proximity to cotton plantations provided the impetus for the area as a shipping center via steamboat. According to John Hardy the citizens of Selma experienced this innovation with a mixture "of fear and astonishment, and but few could be persuaded to go aboard and examine the works of the 'belching craft.'" <sup>50</sup>As the steamships proved their worth in the transport of people and goods, the refinement of technology resulted in the production of fine steamboats traveling through Selma such as the Clipper, Sallie Spann, Fairfield, and Stonewall Jackson. Steamship travel and shipping continued to dominate until the development of the rail system.

Hardy depicts the City of Selma in 1852 as "crowded with all classes and professions of people."<sup>51</sup> Professions as varied as warehousemen, furniture dealers, merchants, copper and sheet metal manufacturers illustrated the prosperity of the city. Entrepreneurs in Dallas County had recognized that transportation of manufactured goods, raw materials such as coal and iron ore, and exportation of cotton enhanced their profitability. Consequently, the capitalists looked to more modern transportation to facilitate shipment.

The first railroad in Selma had its genesis as the Selma and Tennessee Railroad Company. That railroad was not put into operation but outlined the route of the Alabama and Tennessee River Railroad. The boosters of the town in 1848 moved forward with the incorporation of the Alabama and Tennessee River Railroad. Bonds were issued in September of 1852 and the first spike on this railroad was placed in 1851. The first section of track was to Montevallo, completed in July 1853. This giant step in the progress of the County improved the transportation of cotton to market. Within ten years from 1848-1858 a hundred miles of track was laid changing the regional importance of Selma in the market economy.<sup>52</sup>

The Selma and Gulf Railroad Company was incorporated in January of 1858 as Selmians sought to connect the city with the Gulf Coast. The impetus for this connection was the transport of coal, iron ore and limestone from Shelby County. Prior to this it was necessary to ship these products by steamboat. Although necessary steps were taken in the next two years such as issuing stock and setting the interest rate with the advent of the Civil War the Selma and Gulf Railroad was temporarily halted.

With Selma's prominence as a transportation and manufacturing center the Confederacy looked to the city to further develop the transportation and industrial base. A third railroad, the Alabama and Mississippi Rivers Railroad, had been incorporated prior to the Civil War in 1850. Due to the importance of the line to the transportation of troops, munitions, provisions and the public mails, Confederate President Davis requested

<sup>50</sup>Hardy, *Selma*, 168.

<sup>51</sup>Hardy, *Selma*, 42

<sup>52</sup>*Ibid.*, 111.

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funds from the Confederate Congress for the necessary materials to complete the line from Demopolis to Meridian. In February of 1862 funds were allotted for the iron to make this connection but the Union Army with the fall of New Orleans, confiscated the iron shipment. Iron designated for the now bankrupt Cahawba, Marion and Greensboro Railroad was made available. The line was opened on December 18, 1862.<sup>53</sup>

After the war the Southern states had little capital to fund improvements to the railroad equipment and, consequently, were supported by Northern capitalists who took over the operations of the railroad. The Alabama and Tennessee Railroad was consolidated with two other lines, Georgia and Alabama Railroad and Dalton and Jacksonville Railroad, and became a part of the Selma, Rome and Dalton Railroad. Railroad bonds issued in 1852 became due in 1872 and the funds were not available to meet this indebtedness. Consequently, due to \$91,000 owed by Selma for indebtedness from Alabama and Tennessee Railroad the Selma, Dalton and Rome Railroad Company in the process of a bankruptcy sale became part of the East Tennessee, Virginia and Georgia Railroad Company in 1881.<sup>54</sup> Southern Railroad assumed administration of what was originally the old Alabama and Tennessee Railroad.<sup>55</sup>

Improvements in the transportation system and electrical system not only improved the quality of life for the Old Town Historic District but also brought transportation to the outlying areas. In 1872 the beginnings of the Selma Street Rail Road Company drawn by horse power would witness the transportation of Selmians from the commercial area on Water and Broad Streets and Selma, Rome, and Dalton Railroad to Lauderdale Street, Alabama Street, North Street (Jeff Davis) and Union Street.<sup>56</sup> Extension of Selma Street Rail Road Company along Alabama Street from Broad to Union at the Dallas County Court House would lend itself to the development east of Alabama Street. In December of 1888 the Selma Street railroad expanded to Third Street from Church to Lapsley, Lawrence from Water to Alabama, Sylvan from Alabama to city limits.<sup>57</sup> A major development in the city was the decision to erect poles and run wires within city limits for electricity. The City moved forward with installation of poles and wires and charged the Thomson Houston Company with providing electricity for the area. Selma entered the electric era on August 3, 1886.<sup>58</sup>

Classifieds of 1906 indicate that horse travel was still very much in vogue. There was a carriage repository at 1012 Broad and a wagon maker at 903 Broad. Four livery stables were available for boarding of horses. However, the horseless carriage was making inroads in Selma.

<sup>53</sup>Fitts, *Selma: Queen City*, 49-50.

<sup>54</sup>Jackson, *Selma*, 117-120.

<sup>55</sup>*Ibid.*, 121.

<sup>56</sup>Jackson, *Selma*, 284-285.

<sup>57</sup>*Ibid.*, 312.

<sup>58</sup>*Ibid.*, 314, 331.

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The first automobile appeared in Selma in the first decade of the twentieth century. Two gasoline stations contribute to the district. The first gasoline station at Standard Oil Station, 30 Lauderdale, c. 1924 (337) is a one-story stucco commercial building with hip roof of composite shingles, porte coche're and original multi-light entries with transoms and casement windows. A second gasoline station Pure Oil, c. 1935, at 3 Lauderdale stills displays the original sign on "V" shaped post (333). The station features a one-story concrete block building with stucco exterior and flat roof and gable front porte coche're. Support buildings for maintenance of automobiles are also located on Lauderdale at 22 Church (157) and 24 Church (158). An automobile showroom, 901 Selma Avenue (494) offered the city the latest models. The property at 21-23 Church, c. 1910 (156) is a one-story, two bay brick free-standing building formerly known as Central Alabama Motor Car Co. and served as a repair center.

### Industry

In the decades leading to the Civil War the technology of the northeast was making its way to the South. In 1840 total capital invested in manufacturing accounted for \$20,270. In 1850 the value of annual product in manufacturing was \$194,420. In 1860 sixty-nine-manufacturing establishments produced \$492,444 of goods. By examining the manufacturing census records from 1860 and the population census Dallas County appeared to be a flourishing area with manufacturing companies producing nearly half million dollars in goods. It is apparent in studying the economic viability of Dallas County that not only was it rich in agricultural resources, the highest production of cotton in the state at 63,410 bales in 1860, but also developed a sizable industrial base.<sup>59</sup>

The importance of the rail system and, especially the Alabama and Tennessee Rivers Railroad with shipments running from Selma to Bibb and Shelby Counties made it possible for Selma to become a distribution center for coal and iron ore. This would prove fortuitous for Selma for, with the fall of New Orleans and the arsenal in Mt. Vernon, Alabama, Selma became the obvious choice for a new arsenal.<sup>60</sup>

Not only was it (Selma) the chief market town for the surrounding country, but it was, at this era, main headquarters for artisans, mechanics, and trades people, and called for that reason the Pittsburg of the South. The facilities here for the production of cartridges, saltpeter, powder, shot and shell, and for the assemblage of lumber, coal and iron, was greater than at any point then existing in the South. Selma, therefore, became the main depot of equipment for troops and fortifications and for the manufacture of every sort of war material for the confederacy.<sup>61</sup>

<sup>59</sup>Ibid., 10.

<sup>60</sup>Ibid., 50.

<sup>61</sup>Jackson, *Selma*, 198-199.

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The transformation of Selma into a center for military provisions included the conversion of the cotton warehouses into the Arsenal for the production of cartridges, powder and armament. The Arsenal located in the Old Town Historic District, employed approximately ten thousand skilled artisans and was comprised of 24 Buildings on Church Street on the Alabama River and ran west two blocks to Union Street and North to Alabama Avenue. The women of Selma worked in the arsenal rolling cartridges and were also called upon to provide a most necessary component—chamber lye for the processing of gunpowder.

Spearheaded by Colin J. McRae, an Alabama representative to the Provisional Congress, the Confederate Naval Foundry was formed in Selma from the Alabama Manufacturing Company founded in the 1850s. McRae was successful in purchasing the foundry and obtaining contracts. He was, however, plagued with labor shortages for qualified mechanics to complete the foundry. Due to the dearth of a capable crew the foundry was not able to start production of cannons. McRae was asked to accept a commission to Europe for procurement of funds for the Confederacy. He accepted the position with the provision that a suitable successor be obtained for the Foundry. Subsequently, the War Department and Navy Department purchased the Foundry and appointed Colonel George W. Rains to take over the operations. Rains assignment proved to be a poor choice for he disapproved of the location. However, he did recommend that the Navy undertake the operations of the Foundry.<sup>62</sup>

Commander Catesby Ap R. Jones was appointed to take command of the Foundry. Upon his arrival to Selma Jones realized the foundry had not begun production, that the factory suffered from water seepage in the gun pit and that the essential loading equipment such as crane was ill equipped for lifting heavy armament. Jones set out to find the most experienced metallurgist available and was able to persuade George Peacock of England and formerly of the iron works of Columbiana, Alabama, to come on board. The first Brooke rifle was produced within weeks but the foundry was still in the experimental stage. In January of 1864 the foundry produced the first gun. During the course of the war approximately one hundred naval guns were assembled in the foundry.<sup>63</sup> In addition to the Brooke cannons ironclad ships were produced at the Confederate Naval Foundry.

During the Reconstruction period many industries, including cotton, benefited from the presence of the railroad or transformed their product to meet the needs of the transportation industry. An entrepreneur from Tennessee, F. B. Bartlett in the 1870s established the Selma Soda Water Manufactory, on Lauderdale Street. In addition to selling the product in Selma, the product was shipped by train to other regions.<sup>64</sup> Emerging

<sup>62</sup>William N. Still, "Selma and the Confederate States Navy," *From Civil War to Civil Rights: Alabama 1860-1860*, ed. Sarah Woolfolk Wiggins (Tuscaloosa and London: University of Alabama Press, 1987) 22-23.

<sup>63</sup>Ibid., 22-23.

<sup>64</sup>Hardy, *Selma: Her Institutions*, 114.

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from the Confederate Foundry was the Englishman who was recruited by Commander Catsby ap Roger Jones as an expert metallurgist. George Peacock whose system of core making for shells enabled the foundry to triple production. After the War he established a foundry in Selma on Water Avenue and in 1887 developed the Peacock self-oiling railroad car wheel manufactured in Selma and distributed throughout the country.<sup>65</sup> Peacock's ornamental ironwork can be seen in Selma's commercial district. At 114 Broad Street (110) in the downtown commercial area the fire escape indicates that it was produced at Peacock Iron Works. Manufacturing during this period accounted for over \$400,000 income to Dallas County with 111 manufacturing firms. Dallas County was home to the American Candy Manufacturing Co., Dallas Lumber and Manufacturing, Esler & McDowell Carriage Factory, A. E. Reamer Planing Mill and Schun-Miller Lumber Co. The availability of iron ore and coal by rail furnished the Selma factories with the necessary fuel to power machinery.

Cotton made a comeback as a major cash crop. Side industries such as the Central Cotton Oil Mills, People's Cotton Oil Company, Dallas Compress Co. and similar companies sprang from the cotton industry. Improvements to the infrastructure of Selma would provide the impetus to expand the cotton industry by the establishment of textile mills in the area. The presence of a cotton mill in a Southern town was a boon to the local economy. "The cotton factory means an increase in population with more money in circulation weekly, and means a high price paid farmers for the cotton, with an enlarged market for their produce."<sup>66</sup> According to Edward L. Ayers the textile industry in the South was superior to the northern mills. With the raw product from the region the Southern textile mills employed the latest in technology and were comparable to mills in the Northeast or Great Britain. The South furnished 60 percent of the exported textiles at the turn of the century. Steam driven textile mills from 1880 to 1900 became the primary source of power for the Southern mills. Selma was the home of Cawthon Cotton Mill Co. and Sunset Textile Mill, formerly Estelle Cotton Mills Co. in the late nineteenth century. Mathews Cotton Mills ran twenty thousand spindles and 650 looms produced forty thousand yards of cloth per day.<sup>67</sup> These mills were equipped with the latest in fire prevention equipment such as sprinkler heads and ironclad fire doors.

F. B. Bartlett, who made ginger pop, was the first bottling works in Selma.<sup>68</sup> Others were to follow. Coca-Cola Bottling Co., located on Green Street, was established in Selma in 1903, managed by William N. Brown and revolutionized the industry by developing a system for cooling the syrup before bottling. Lime-Cola Bottling Company was established in 1920 as was Chero Cola Plant that had a capacity of 80 bottles a

<sup>65</sup>Jackson, *Selma*, 232.

<sup>66</sup>Edward L. Ayers, *Promise of the New South: Life After Reconstruction*, (New York: Oxford University Press, 1992) 112.

<sup>67</sup>"Selma, Alabama: A Charming Southern Winter Resort"

<sup>68</sup>Grayson, *Yesterday and Today*, 114.

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minute.<sup>69</sup> Orange Crush Bottling Co. at 13-15 Franklin (252) within the Old Town Historic District provided this popular beverage to the region in the 1920s.

Some of the major industries, in addition to the mills, included the American Candy Manufacturing formerly located on Alabama Avenue, Selma Manufacturing Co. (bags), a cigar factory, and Coca-Cola Bottling Co. Headquarters for Certainteed Products Corporation, a roofing company out of St. Louis relocated to Selma.<sup>70</sup> The lumber industry prospered with an annual production of \$175,000.<sup>71</sup> Affluence of the lumber industry as well as the cotton industry meant increased dollars for the building of homes in Selma with the domino effect that the more homes built the more lumber that would need to be produced.

### Ethnic Heritage & Politics

The political climate of Alabama and the South in the decades prior to the Civil War was particularly affected by the actions of Selmian William Rufus King. King served as Senator from Alabama from 1819 to 1844 when he was appointed Minister. He witnessed the seeds of secession on his return from France in 1847 and was distressed to learn that two factions from Alabama Democrats had fermented out of the controversy of the Wilmot Proviso. The “Hunkers” who were committed to the ideology of the national party and the “Chivalry” dedicated to the dogma of states rights.<sup>72</sup> The formation of the Republican Party in 1843 in the North was perceived by Alabamians as having an abolitionist ideology and was known as the Black Republicans.<sup>73</sup> Correspondence from Mobile Judge John A. Campbell to Senator John C. Calhoun stated, “Col. King was bound up with the Northern Democrats.” A letter to M. P. Blue underscores King’s deep convictions, “I am again in the Senate and am engaged in making efforts . . . to protect the rights of the South, and save the Union—whether these efforts will prove successful is I fear exceedingly doubtful.”<sup>74</sup> In a letter to William Garrett in 1848 King expressed concern for the future of the Union. “The end none can foresee, and the purest are forced to doubt the permanency of the Union . . . I for one will be forced to the conclusion that the days of the Republic are numbered.”<sup>75</sup>

As the nation prepared to elect a new president in 1860 the divisiveness of the state became apparent as those dedicated to keeping Alabama in the Union witnessed the growing tide of secessionist sentiments. On

<sup>69</sup>*Selma Times Journal*, 12 November 1922.

<sup>70</sup>*Selma Times Journal*, 3 February 1920, 1.

<sup>71</sup>*Selma Times Journal*, 16 November 1922, 1.

<sup>72</sup>*Ibid.*, 23.

<sup>73</sup>*Ibid.*, 34.

<sup>74</sup>*Ibid.*, 23.

<sup>75</sup>Jackson, *Selma*, quoted from Joseph Hodgson’s, *Cradle of the Confederacy*, 286.

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January 11, 1860, the Secession Convention held in Montgomery voted to secede. As the nation moved toward war Selmian unionists joined the secessionists.

Political conflict characterized the mood of the country during the initial period of Reconstruction. The most significant change was the enfranchisement of African-American males. Radical Republicans in an effort to stymie Confederate power mandated black suffrage, federal assistance for public education, seizure of Confederate plantations and military occupation of the South. The Reconstruction Act of 1867 separated the ten Confederate states into five military districts governed by Union Generals and enfranchised African-Americans and disenfranchised those who held office under the Confederacy. Those who had held political office during the war under the Confederacy were considered a traitor to their country and, consequently, only Selma unionists were considered for public office. Selma came under the district of Military Governor, General Pope. Pope removed the elected mayor and designated Ben F. Saffold to that office and then commissioned loyalist city council members. John Silsby, head of registration for Dallas County, registered both black and white voters. The government formed under congressional Reconstruction signaled a divergence from the old order empowering African-American males to have a voice in the new government.

The Southern electorate was vastly changed by Reconstruction legislation because African-Americans had gained the "voting majority" in five states. Republican domination remained in South Carolina, Mississippi, Louisiana and Alabama as these states maintained the highest African-American population. Through this new order it became possible for African-American men to become elected to political positions in Selma and gain Congressional seats in the House of Representatives.

Perhaps the most noted of these is Benjamin Turner who was the servant of Dr. James T. Gee who managed the St. James Hotel. During Gee's tenure in the service, Turner operated the hotel. Turner's leadership is recognized in his formation of the first African-American firefighters unit and his donation of property for a black church and school. He also assumed a leadership role in the Reconstruction period first serving on the Selma City Council and then as Congressman to the House of Representatives. Turner ran on a platform of "universal suffrage and universal amnesty." He introduced a bill to provide amnesty to approximately 20,000 Confederates adversely affected by the Fourteenth Amendment. "They may have sinned wonderfully, but they suffered terribly. I have no coals of fiery reproach to heap upon them now. Rather would I extend the olive branch of peace, and say to them, let the past be forgotten and let us all, from every sun and every clime, of every hue and every shade, go to work peacefully to build up the shattered temples of this great and glorious Republic."<sup>76</sup> The ill-fated bill never made it to the floor.

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<sup>76</sup>James R. Ross, "Trail Blazer," *Portrait of Selma: First 175 Years*, Selma Times Journal, 1995.

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Other Selmians to occupy notable positions during Reconstruction were Roderick B. Thomas, the first African-American judge in the history of Alabama, and Jeremiah Haralson, the first African-American state senator who went on to become the last African-American congressman of that age.<sup>77</sup>

In the latter part of the nineteenth century the advancements of the African-American throughout the South and across the nation during the Reconstruction were slowly eroded in the aftermath of the Plessy v. Ferguson (1896) decision when justices upheld a Louisiana law requiring segregated railroad cars. Thus became the policy of "separate but equal" facilities for African-Americans. Alabamians held a Constitutional Convention in 1901 to review African-American suffrage as well as women suffrage. Despite the appeal of African-American leaders in Alabama led by Booker T. Washington the move to limit suffrage continued. Selma delegate P. H. Pitts submitted a proposal that became Article VIII restricting the right to vote to adult males. Regulations that required citizens to pass literacy tests, pay poll taxes and own property were enforced throughout the nation eroded the advancements of African-Americans.

### Education

Within the Old Town Historic District were the beginnings of the Selma City School District. What is now the Joseph T. Smitherman Building began as the Masonic Institute, c. 1848 (328). The initial location of Dallas Academy at 114 Mabry (328) is a two-story brick school building of the Federal period built by William Johnson and established in 1844 by Professor L. B. Johnson and his wife, Harriet Johnson. In 1851 Professor and Mrs. Johnson were asked to start a school in Camden, Alabama. In their absence Rev. A. R. Holcomb operated the school, however, the enrollment declined and thus income decreased. The trustees were forced to sell the building to Col. P. J. Weaver.<sup>78</sup> In 1853 the Johnsons returned to Selma, however, Professor Johnson, contracted yellow fever and died. The institution continued until the end of the War under the tutelage of Mrs. Johnson operating the institution as the Dallas Female Academy until 1864 when due to the stresses associated with operating a school during the War that she left Selma for Connecticut.<sup>79</sup>

After the war many institutions suffered from solidarity of leadership and lack of funds. In 1868 Captain N. D. Cross took over leadership of the school and reorganized the school. The school received \$8,000 from the Peabody Fund and funding from the city and state. Captain N. D. Cross went to Boston to observe their school system and brought back a study that would be incorporated into the new system. The male school was located in the basement of the Methodist Church and the female school in the First Presbyterian Church. In 1869 the State Board of Education formed a separate school district in Selma with Dallas Academy under

<sup>77</sup>Fitts, *Selma: Queen City*, 77.

<sup>78</sup>Emily F. Ferguson, *History of The Dallas Academy of Selma, Alabama*, 2.

<sup>79</sup>Jackson, *Selma*, 169.

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the purview of this district.<sup>80</sup> The transformation of Dallas Academy from a private school to a public school was difficult. Professor G. A. Woodward oversaw the school from 1871 until 1882 when he left for the Montgomery school system. After the loss of Woodward the Academy found new leadership in Professor Richard E. Hardaway from Petersburg, Virginia. Under Hardaway's guidance the City built a new facility for Dallas Academy (493) at 816 Selma Avenue, added Baker School, a Renaissance Revival building, at 300 Washington Street (599) and Clark School.<sup>81</sup> The need for a high school within Old Town Historic District was recognized in 1912. A special school bond issue for \$35,000 passed through the city council and Tremont High School; a Neo-classical Revival edifice (461) was subsequently erected. The school system developed to incorporate the movement of separate schools for middle schools with the Selma Junior High School built in 1925 (601) as a stately Neo-classical Revival building that bespeaks of the prominence of education.

Selma developed educational opportunities for African-Americans during the years after Reconstruction forming both primary and secondary educational centers as well as colleges. One of institutions that was established during this period was Knox Academy, a private school, under the auspices of the Reformed Presbyterians in 1874 and located within the Old Town Historic District. Knox Academy was brought into the public system in 1937, however, the original building is no longer extant. The Reformed Presbyterian Church and parsonage (290 & 291) are associated with the school and are on the north border of the district that adjoins the historically African-American residential neighborhood.

### Commerce

The City of Selma in 1852 was a bustling town with many thriving businesses. Among those listed by John Hardy are Strong & Bogle, auctioneers; Munroe & Morrow, jewelers; P. J. Weaver, merchant; John B. Mattison, builder; Huggins & Goldsby, a large dry goods house; as well as numerous physicians and attorneys. In the mid 1850s a local businessman, George Baker, commissioned Edward Tuckerman Potter, an architect from New York, who specialized in design of ecclesiastical architecture, to design a building for the Commercial Bank of Selma at 132 Broad Street (118). Completed in 1858 the building later housed the Rosemond Hotel, c. 1900. A separate kitchen, extant, is associated with the property. During the period of significance the hotel operated as the Hotel Virginia, c. 1920. *The Selma Times February 19, 1920*, notes that a luncheon given by the Stock Yards Committee took place at Hotel Virginia. Solomon Kohn who emigrated from Germany in 1859 was a local businessman and city treasurer who helped to found the city infirmary and was a director of the Hotel Albert as well as a trustee of the Mishkan Israel congregation.<sup>82</sup>

<sup>80</sup>Hardy, *Selma: Her Institutions*, 145-146.

<sup>81</sup>Ferguson, *Dallas Academy*.5.

<sup>82</sup>Jackson, *Selma*,357.

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The city continued to thrive and during the Civil War bolstered by its industrial and transportation industries, contained a population of some 10,000 people mostly supporting the Confederate campaign by supplying munitions and weaponry. The fall of Selma in April of 1865 devastated the city, as not only the factories were destroyed but also the railway system. By 1870 Selma once again was a thriving metropolis with businesses such as Obendorf and Ullman, a dry goods firm; Tissier Hardware, and Woolsey & Son, cotton factors.

John Hardy in writing of Selma in 1879 lists the business categories and business owners illustrating the level of prosperity that Selma experienced during that time. Grocer Griel & Kohn occupied 6 Broad (89), S. F. Hobbs a jeweler's establishment at 40 Broad Street, now 113 Broad Street (109) was located in a fine Italianate commercial building. M. Meyer & Co. at 109 and 111 Broad operated a dry goods establishment. In the first decades of the twentieth century specialization of services superseded the general store.<sup>83</sup> This trend had become evident in Selma prior to that time. Separate businesses existed for millinery and shoe businesses such as A. Meyer, milliner, and I. B. Howard, shoe store. Specialty shops such as confectioneries and cigar shops were also on Broad Street.

Perhaps the most dramatic change in the downtown commercial district was the appearance of businesses owned or operated by African-American business owners. The City Directory of 1880-1881 lists numerous merchants of African-Americans within the Commercial Directory and many of these cross-reference from Hardy's list. As with many towns the African-Americans initially owned or were represented in all manner of occupations: restaurateurs, upholsterers, butchers, cooks, barbers, carpenters, livery stable owners, and teachers. Alfred Wilson was a local African-American contractor who managed his practice in the Hotel Albert; R. Johnson operated a barbershop at the corner of Alabama and Franklin; and Stollenwerck & Co. livery stables occupied a site on Washington between Selma and Dallas. Jewish immigrants also impacted Selma's commercial landscape. Downtown Selma in the late 19<sup>th</sup> and early 20<sup>th</sup> century included many businesses in Old Town Historic District such as Tepper's, Kayser's, Lilienthal's, Liepold's, Rothchild's, Meyer and Elkan, Fink's Jewelry, Klotzman Furniture, M. Leva and Eliasberg's.<sup>84</sup> Many of these businesses thrived through the World War II era.

In 1888 *The Great South* writes glowingly of Oberndorf and Ullman, touted as the leading establishment of its kind, at 1000 and 1002 Broad now 25 Broad Street (97) when it occupied two three-story buildings. The store in 1888 employed 30 people where dry goods, notions, clothing, trunks and carpets were available to the local population. In 1904 Oberndorf had the façade updated with enframed windows and added two stories to the building.

<sup>83</sup>Rifind, *Main Street*, 64.

<sup>84</sup>Jerry Siegel, "History of Selma Jewry."

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Classifieds from the year 1906 indicate that Selma continued to prosper. Twenty-one retail establishments were in the area. Mrs. I. Bieman shop was at 1024 Broad, now 5 Broad (88). Liepold Brothers at 904-908 Broad, now 127-129 Broad also operated as a dry goods store (114). This compares to seven establishments in 1880. The carriage was still a very necessary fixture in the lifestyle of Selmians with Rodenberg and Co., dealers of fine buggies and carriages, located at 1012 Broad, now 17 Broad (93). The "separate but equal" standard was evident with the City Directory of 1906. Services such as barbershops and restaurants had separate listings "For Colored." Murray Walker, African-American, managed the barbershop establishment at 714 Alabama, now 1207 Alabama (59).

The population of the City of Selma was 13,649 in 1910 up from 8,960 in 1900. With the growth in population the need for service businesses continued to bolster the economy. Selma Steam Laundry Building, at 1114 Selma Avenue, c. 1910 (500), was constructed of cement block and during its tenure as a laundry in that location was completely electric. Managed by John C. Rennie the establishment advertised that the shafting process was conducted in the basement to eliminate the creation of dust and grease in the work room.<sup>85</sup> The building presently is the location of the Downtowner Restaurant. The American Candy Company building, no longer extant, was adjacent and east of the building. An establishment on Lauderdale house Wilson's Dye Works offered to take gloves that had been stained or mildewed and dye them black. The building at 116-118 Lauderdale (340) housed this business in 1911. It offered the latest in technology and advertised that the proprietor, Mr. Wilson, had been to New York and Chicago to study the methods used in similar establishments and was a member of the National Association of Dyers and Cleaners of America and Canada, one of only two in Alabama.

Along Broad Street in 1911 from the corner of Alabama and Broad proceeding north were Tillman Drug at 100 Broad, no longer extant; an ice cream store, 102 Broad, no longer extant; J. E. Paulovich, barber; 106 Broad; moving pictures (104), 108 Broad Street (104), P. B. Harrell Drugs with Karpe & Keeble Tailor on the second floor 110 Broad Street (106), and Lilienthal Mercantile Co. with a Masonic lodge hall on the third floor, 114 Broad Street (110). Specialty stores for jeweler, J. G. McKay and pianos, Louis Raymond, occupied other Broad Street buildings within the same block with Rosemond Hotel at the corner of Selma Avenue and Broad Street. The Selma Mirror of 1911 contains advertisements for numerous African-American business: D. M. Brown, Optician and Jeweler, 1010 Franklin Street; Williams Undertaking Company; Alabama Penny Savings Bank of Selma Alabama, 1008 Franklin Street; R. B. Hudson Coal Co.; and Burwell's Drug Store, 1014 Franklin Street.

<sup>85</sup>*The Selma Mirror*, 28 Jun, 1911.

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At the corner of Alabama Avenue and Lauderdale Street Dawson-Snider Drug Company with an up-to-date soda fountain served the employees of surrounding buildings such as the County Court House and Federal Building during lunch break, 1001 Alabama Avenue (48). Two businesses in 1911 were housed at 101 Broad Street (102). George A. Cunningham & Co. wholesale and retail druggists and Selma Stationery Company that offered Victor talking machines, Globe-Wernicks Book Cases and Eastman Kodak cameras and supplies. Henry Plant managed the business that also had locations in Chattanooga, Tennessee and Rome, Georgia. At 201 Broad Street (120) is the Romanesque Revival Vaughan Building/Woolworth Building. In 1911 it housed G. A. Swift, druggist. Featuring a soda fountain the store offered quick delivery service to its patronage. In 1917 Mr. Swift moved to 215 Broad Street to the Swift Building (124) especially built for his enterprise. Liepold Brothers, a dry goods and haberdashery firm occupied 127 Broad and 129 Broad (114). Within this block at 211-213 Broad was Kayser's, a department store (123).

The Selma National Bank at 30 Broad Street (100) occupied a Gothic Revival style three-story building. E. Carlisle Melvin managed the bank as president with a capital stock of \$20,000,000. Featured in the Selma Mirror in 1911, the bank opened for business on January 1, 1904. Also within that block were Bewig-Elebash Jewelry Co., 26 Broad (98) Louis Kronenburg Jewelry, 22-24 Broad (95); Tissier Hardware at 8-10 Broad (90), Nathan Levy Clothing (87) with the People's Bank at the corner of Water and Broad (86). On the east side of the block is the site of Edgar Cayce photographic studio on the second floor of 21 Broad (94).

According to the Sanborn Map of 1925 and the R. L. Polk & Co. Classifieds Tepper's had relocated to 25 Broad (97) having moved from 11 Broad Street. Nathan Levy Clothiers at 4 Broad (87) had changed the name to Levy Bros. Cawthon-Coleman Drug Store maintained their location at 23 Broad (96). S. H. Kress & Co. five and ten cent store built a three-story building in the Art Deco style at 121-123 Broad (112). Within other areas of the downtown were I. Bendersky & Son Pawnbrokers (57) at 1115 Alabama and W. M. Hinson Furniture at 1111 Alabama. H. B. Sullivan continued an undertakers establishment at 1220 Alabama (67). Prineas Café provided service at 1110 Alabama (51) sharing the building with J. A. Crocheron, barber. The Rosemond Hotel at Selma and Broad was managed under the name of Hotel Virginia. Establishments owned by African-Americans were interspersed with other businesses. Thomas & Craig had a barber shop at 124 Washington (593), I. C. Collins ran a barber shop at 1207 Alabama (59) and Estella Garrett managed a restaurant at 1216 Alabama (64).

In 1932, in a move to stimulate consumer spending the merchants held an event dubbed "Selma Day" cutting prices to pre-World War I days. The Hotel Albert, no longer extant, in conjunction with the sale opened the hotel rooms for the day for shoppers and the Academy theater scheduled a special matinee showing.<sup>86</sup> Another local theater in 1932, Walton Theatre, (496) was renovated and a Western Electric Sound system

<sup>86</sup>*Selma Times Journal*, 13 January 1932.

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installed bring “talking pictures” to Selma.<sup>87</sup> With the building of Craig Field in the 1940s, downtown merchants experienced a revived economy and continued to flourish through the 1940s and 1950s. One hallmark of the period is the building of a modern supermarket on Furniss located on the former site of the Furniss home. The building is now contributing to the district indicative of the movement of an all-inclusive market rather than separate stores for meat and produce.

Old Town Historic District is significant for its historical context against the backdrop of the establishment of the town in 1819 to its rise as an industrial center and its perseverance during the Civil War and Reconstruction era. The city has witnessed the rise and fall of the planter aristocracy. Much of the residential architecture was constructed during the 1890s a particularly prosperous time for Selmians reflecting the boosterism spirit that accompanied the industrial revolution. Improvements such as landscaping for the cemetery and residential areas complement the distinctive architectural styles that span the period from 1825 to 1952. Selma has benefited from its proximity to the Alabama River and the influx of multiple railroad lines into the region. The tangible artifacts of Selma and Old Town Historic District reveal an architectural time line that begins at the Federal period with buildings from succeeding periods up to the ranch house of the fifties. Contributing significantly to the commercial development of Old Town Historic District are those of Jewish heritage. Woven within the history of Old Town Historic District is the thread of African-American involvement: as builders of ante-bellum houses, leaders of the community during the Reconstruction era, leaders of the black commercial community in the late nineteenth century. The construction of the Colored Community Center underscored the necessity of a facility offering a respite for the African-Americans during shopping expeditions into Selma during the era of “separate but equal” politics. Some of Selma’s resources are directly tied to the Civil Rights Movement and Selma is recognized throughout the nation as the birthplace of voting rights for African-Americans. Selmians could not have envisioned that the Civil Rights Movement would thrust the city into the national spotlight. Nonetheless, Selma’s Old Town Historic District is one of the few remaining districts that retain architecture of the ante-bellum period and illustrate the manner that neighborhoods developed from large estates in the southeast as well as how the commercial district rebuilt in the 1870-1890 period. The architecture has a high degree of integrity largely due to the fact that urban renewal and the interstate highway system did not have a significant influence on Selma. Many progressive southern cities in the name of urban renewal have lost the sense of place that defines Selma. History and architecture are intertwined in Selma’s past—each defines the other.

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<sup>87</sup>*Selma Times Journal*, 27 November 1932.

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## 10. Geographical Data

	Zone	Northing	Easting
5.	16	497500	3584900
6.	16	497390	3585220
7.	16	496610	3585060
8.	16	496610	3585200
9.	16	497300	3585340
10.	16	497110	3585610

## Boundary Description

See attached map scale for boundaries, scale 1"=100'. The south boundary abuts the Water Avenue Historic District and reflects the original boundary. The east boundary follows Franklin street incorporating resources overlooked in a previous survey or newly eligible in the period of significance. These resources were overlooked in a previous survey. The north boundary is Jeff Davis Avenue except as noted for two resources and abuts an African-American neighborhood. The west boundary is Lapsley Street and reflects the original boundary.

## Boundary Justification

The district boundaries contain properties that were originally included in the Old Town Historic District. The boundary of the nominated property follows boundaries as determined by the resurvey of the district to include resources not eligible or contributing at the time original nomination was completed.

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PHOTOGRAPHS

Old Town Historic District  
Dallas County, AL

By: Susan A. Besser  
Franklin Preservation Group  
252 Fourth Avenue South  
Franklin, Tennessee 37064

Date: October 21, 2002

Negatives: Alabama Historical Commission  
468 S. Perry St.  
Montgomery, AL 36130-0900

1. 713 Abbott Avenue, facing northeast
2. 520 Alabama Avenue, facing southeast
3. Philpot-Walker House, 603 Alabama Avenue, facing northwest
4. 612 Alabama Avenue, facing southeast
5. 618 Alabama Avenue, facing southeast
6. 700 Alabama Avenue, facing southeast
7. 711 Alabama Avenue, facing northwest
8. Georgette Apartments, 718 Alabama Avenue, facing southeast
9. Riggs-Morgan House, 816 Alabama Avenue, facing southeast
10. 900 Alabama Avenue, facing southeast
11. Federal Courthouse, 910 Alabama Avenue, facing southeast
12. W.M. Hinson Furniture Co., 1113 Alabama Avenue, facing northwest
13. 1115 Alabama Avenue, facing northwest
14. Sullivan Building, 1220 Alabama Avenue, facing southeast
15. City Hall, 1300 Alabama Avenue, facing southeast
16. Eagles Nest, 707 Arsenal Place, facing northwest
17. 711 Arsenal Place, facing northwest
18. 724 Arsenal Place, facing southeast
19. 815 Arsenal Place, facing northwest
20. Arsenal Place, facing west
21. Arsenal Place, facing west
22. 2 Broad Street, facing northeast
23. Cahaba, 8-12 Broad Street, facing northeast
24. Selma National Bank, 30 Broad Street, facing northeast
25. 111 Broad Street, facing southwest
26. 113 Broad Street, facing southwest
27. S.H.Kress, 121-123 Broad Street, southwest
28. 133 Broad Street, facing southwest

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29. 201 Broad Street, facing southwest
30. Kayser's, 211-213 Broad Street, facing southwest
31. First YMCA, 217 Broad Street, facing southwest
32. Trailways Bus Station, 434 Broad Street, facing northeast
33. 440 Broad Street, facing northeast
34. Mishkan Synagogue, 503 Broad Street, facing southwest
35. Jackson Manor, 515 Broad Street, facing southwest
36. Church Street United Methodist Church, 210 Church Street, facing northeast
37. Church Street United Methodist Church, 210 Church Street, facing east
38. 309 Church Street, facing southwest
39. Lee-Bender-Butler House, 401 Church Street, facing southwest
40. 513 Church Street, facing southwest
41. 601 Church Street, facing southwest
42. Garth-Lumpkin-Fuqua House, 612 Church Street, facing northeast
43. 627 Church Street, facing southwest
44. Church Street streetscape @Parkman facing south
45. Church Street streetscape @ 400 block facing north
46. Church Street streetscape @ 409 Church St. facing south
47. Church Street streetscape @ 432 Church St. facing south
48. 500 Dallas Avenue, facing southeast
49. 509 Dallas Avenue, facing northwest
50. 520 Dallas Avenue, facing southeast
51. Walker-Plant House, 721 Dallas Avenue, facing northwest
52. 730 Dallas Avenue, facing northwest
53. 807 Dallas Avenue, facing northwest
54. St. Andrews Hall, 1127 Dallas Avenue, facing northwest
55. Colored Community Center, 16 Franklin Street, facing north
56. 507 Furniss Avenue, facing northwest
57. Reformed Presbyterian Church, 627 Jeff Davis, facing north
58. 503 Lamar Avenue, facing northwest
59. 203 Lapsley Street, facing southwest
60. 319 Lapsley Street, facing southwest
61. Hain House, 330 Lapsley Street, facing northeast
62. 411 Lapsley Street, facing southwest
63. 423 Lapsley Street, facing southwest
64. Quarles House, 439 Lapsley Street, facing southwest
65. 610 Lapsley Street, facing northeast
66. Lapsley & Parkman facing south on Lapsley
67. Lapsley & Parkman facing north on Lapsley
68. Coffee Printing Co., 9 Lauderdale Street, facing northeast
69. St. Paul's Episcopal Church, 210 Lauderdale Street, facing northeast
70. First Baptist Church, 218 Lauderdale Street, facing northeast

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71. 400 Lauderdale Street, facing northeast
72. Ware-Baker-Jones House, 506 Lauderdale Street, facing northeast
73. 601 Lauderdale Street, facing southwest
74. 614 Lauderdale Street, facing northeast
75. Weaver House, 615 Lauderdale Street, facing southwest
76. 620 Lauderdale Street, facing northeast
77. Lauderdale streetscape @430 Lauderdale, facing south
78. 11 Mabry Street, facing west
79. Phillips-Hobbs-Joyce House, 329 Mabry Street, facing southwest
80. Dunn Nursing Home, 515 Mabry Street, facing south
81. Dunn Nursing Home, 515 Mabry Street northwest
82. 621 Mabry Street, facing west
83. 704 Mabry Street, facing northeast
84. Sturdivant Hall/Watts-Parkman-Gilman House, 713 Mabry Street, facing southwest
85. 802 Mabry Street, facing northeast
86. Mabry Street streetscape, facing south towards McLeod
87. Mabry Street streetscape, facing north @ Dallas
88. Mabry & Parkman facing west towards Parkman
89. Mabry & Parkman facing north towards Mabry
90. Mabry Street streetscape @ Furniss facing south
91. Mabry Street streetscape @ Jeff Davis facing south
92. 809 Parkman Avenue, facing northwest
93. Parkman Avenue streetscape, facing east
94. 213 Pettus Street, facing southwest
95. 313 Selma Avenue, facing northwest
96. 521 Selma Avenue, facing northwest
97. 601 Selma Avenue, facing northwest
98. 610 Selma Avenue, facing southeast
99. 707 Selma Avenue, facing northwest
100. 807 Selma Avenue, facing northwest
101. Dallas Academy, 816 Selma Avenue, facing southeast
102. Carnegie Library, 912 Selma Avenue, facing southeast
103. Walton Theatre, 1000 Selma Avenue, facing southeast
104. Selma Steam Laundry, 1114 Selma Avenue, facing southeast
105. Selma Avenue Church of Christ, 1315 Selma Avenue, facing northwest
106. Kelso Cottage, 509 Tremont Street, facing southwest
107. Strother House, 510 Tremont Street, facing northeast
108. 604 Tremont Street, facing northeast
109. 609 Tremont Street, facing southwest
110. 703 Tremont Street, facing southwest
111. 709 Tremont Street, facing southwest
112. John Tyler Morgan House, 719 Tremont Street, facing southwest

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113. Tremont & McLeod facing south on Tremont
114. 3 Union Street, facing southwest
115. 12 Union Street, facing northeast
116. 506 Union Street, facing northeast
117. Henderson House/Fairoaks, 607 Union Street, facing southwest
118. 618 Union Street, facing northeast
119. Union Street, facing northwest
120. Union Street streetscape @ 408 Union facing north
121. 20 Washington Street, facing northeast
122. Baker School, 300 Washington Street, facing northeast
123. Our Lady Queen of Peace Catholic Church, facing west
124. Selma Junior High School, 400 Washington Street, facing northeast
125. Selma Junior High School, 400 Washington Street, facing southeast
126. W.W. Quarels National Guard Armory, 528 Washington Street, facing northeast
127. 534 Washington Street, facing northeast
128. Wesley Plattenberg House, 701 Washington Street, facing southwest